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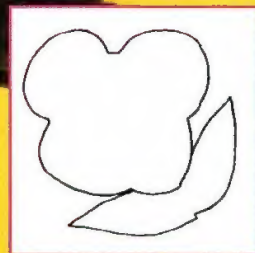
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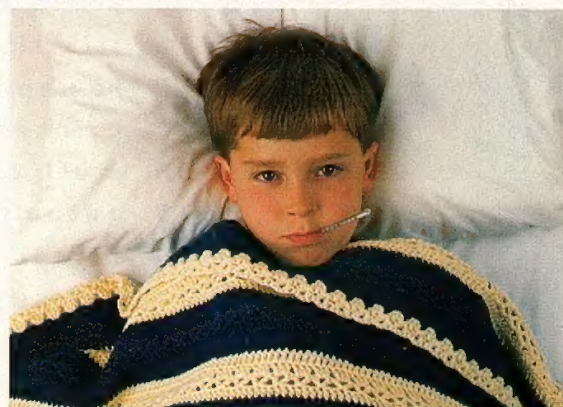
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ADVENTURES IN CRAFTING

Margaret Allyson



W

HETHER THE BIG YELLOW BUS
STOPS AT YOUR HOUSE OR NOT,
IT'S STILL THAT TIME OF YEAR.

Back to school, end of summer, refreshing cool winds whispering of possibilities. Much more than early January, autumn speaks of new beginnings. It hints of learning.

A few weeks ago I went to a breakfast/lecture, found a place and began visiting and eating. The easel, screen and podium were clearly visible. Someone stood up and introduced the speaker. Nothing happened. Then, from a back corner table, holding his microphone, Jeff Tobin arose and pointed out a stereotype in our thinking. We had just assumed that the speaker should begin while standing at the podium. During his talk, which he called "Coloring Outside the Lines," ideas about education raced through my head...ideas about adult education.

It seems to me that there are two basic ways to educate oneself: horizontally and vertically. (I haven't figured out diagonally and all those quantum leaps we know as flow, a-ha and grace.) Horizontal learning is finding out about as many things as you can. Some of these areas may be mere expeditions into unknown territory; some may relate with other knowledge you've already accumulated, and some may change your life. Vertical learning is focused; it involves in-depth exploration of a particular area.

I've always admired people who know early on in life what they want to do, people who integrate their abilities and personality traits gracefully. My life has not been like that. I'm a horizontal learner, sort of a diletante. It's taken me a long time to integrate.

This, of course, shows up in my art and my work space. There's the loom, the spinning

wheel, the big easel, the collection of costumes.

I watched Marie Segal, she of the polymer clay expertise, as she made a complicated rose cane. The molding, the color selection, the skillful assembly, the slicing, and the magic of a completed cane worthy of a Byzantine ceiling. Oh, how I wanted to be able to do what she does. And she mentioned, as she made it look almost carelessly easy, that she's been working with the clay for sixteen years. No doubt Marie is multi-talented, and began with a certain amount of artistic aptitude. But she's been a vertical learner. She knows a lot about polymer clay. She found her medium, her

niche, and has continued to explore and develop it.

This magazine, and indeed the entire crafting

industry, could not survive without our designers. We honor them. Some are vertical folk: they work in one style or medium, and it just keeps getting better. Others are apt to produce a piece of needlework, a paper project, beading, yarn, or machine applique. They're the horizontal explorers, searching wider fields in which to plant their talents.

There's no better time to learn something new than right now. Community colleges have posted their schedules, study groups are forming, and public libraries are always there, quietly waiting with their riches of knowledge.

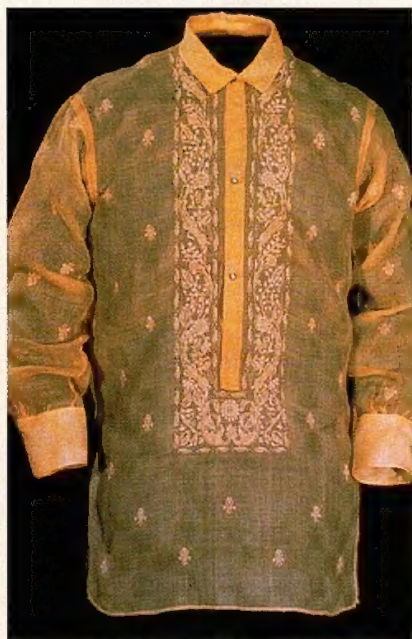
In this issue, you'll find some new techniques to try, some beautiful examples of media you already know. We hope it serves to stimulate you in your joy of learning and doing that which we call craft.

As for me, I'm beginning to study feng shui, photography and the daunting task of tracing my gypsy family's history. And it will all come back around to enrich my life and art.

Color outside the lines this fall—and let us know what happens! ■

there's no better time
to learn something
new than right now

A&C CRAFTERS CONNECTION



A man's shirt from the Philippines is part of a display at The Textile Museum.

What Cherries?

We give our readers a lot of credit for creativity and innovation.

And sometimes we publish projects that call for free-hand work. But we honestly did intend to give you the pattern for *Samie*

Crawford's *Cherries Jubilee* Cake Cover shown in the August issue. Somehow, in all the flurry and excitement, it was left out. You'll find it on page 56.

Aunt Mary Buttons

If you have kids in the house, you probably also have a copy of the 1998 *A&C KidsCrafts* special edition. We showed you door banners with buttons and beads for children to make. So far, so good. But we forgot to tell you

about designer Diane Jarvis Jones's books for kids. Dealing with a delicate subject, the loss of loved ones, Diane has published two books, *Aunt Mary Buttons* and *Larry, Red and Blue*. These marvelous books, are illustrated throughout with Diane's wonderful bead and button designs. You can order these directly from the author. Each book is \$14 postpaid from Diane Jarvis Jones, 145 Tyee Drive, No. 1272, Port Roberts, WA 98281-9602.

Folkwear Patterns

Long, long ago, back in the seventies, we discovered Folkwear Patterns and promptly made them our favorites. Navajo blouses, hippari jackets, Turkish coats and French smocks soon

filled our closets. Best of all, these styles made a perfect place to show off beads, buttons, embroidery, applique and other embellishment techniques.

And then they went out of print. We shared and re-used the patterns we had, all tatters and coffee-cup rings. Folkwear, we are happy to say, is back. Each pattern is multi-sized and includes historic tidbits. Everyone who sews clothing will want to check these out. For a catalog/order form, just call 800/284-3388.

No Spring Chickens

The Hobby Industry Association recently commissioned a study on the crafting

habits of mature women—55 and older. Now we know what these ladies are doing. About one-half of the people in the 55-64 year old group have completed at least one craft project in the past six months. They plan to do more crafts and would spend more time at it if they could. They want to learn new techniques. Four out of ten women over 75 years old continue to craft. So go ahead and buy that loom, kiln or serger. You're going to be using it a long time!

Down the Aisle

As we present our first-ever autumn wedding story in this issue, we notice with interest the predictions and advice from the Sewing Fashion Council. They say that we'll be seeing brides wearing simple silhouettes, sumptuous fabrics and the devilishly important details of beading, embroidery, hand-sewn pearls, tulle and ribbon roses. Wedding ceremonies are perfect opportunities to show pride in ethnicity. African prints and Scottish tartans may make an appearance. And in keeping with the ubiquitous memory trend, they remind us to save pieces of the bridal party's clothing and accessories to incorporate into quilts or album covers.

This theme was echoed by a national chain of bridal salons

selling ready-to-wear. They attribute the shift to simplicity on several factors, including the gown worn by Carolyn Bessette Kennedy and the hit film *Titanic*.



A woman's collar scarf on display at The Textile Museum.

The Textile Learning Center

The Textile Museum in Washington, DC, is the only museum in America that focuses on this woefully unrecognized art form. Here you'll see

exhibits of contemporary quilts, African ceremonial skirts, Philippine embroidery, Indonesian batiks. They're not shy at The Textile Museum. Their mission is "to bring to the textile arts the recognition, too long denied, of being an art medium on a level with print-making, sculpture and painting." In keeping with this lofty goal, they've just opened the Textile Learning Center. Here visitors can have hands-on experience with fibers, can learn some of the fascinating secrets that make us fiber lovers who we are. Visit The Textile Museum next time you're in Washington, and become a supporting member. You'll receive museum publications, discounts, invitations, library access and opportunities to consult with staff curators. Write to The Textile Museum, 2320 S Street NW, Washington, DC 20008-4088; telephone 202/667-0441. ■

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- Stencil Decor Stencil Brushes, 6 small
- 5"x7" blank memory album

Instructions

Use clean brush for each color.

1. Clouds: Ship's Fleet Navy; sun: Sunny Brooke Yellow, highlight with Orange.
2. Sandcastle: Mix Truffles Brown, White Linen; highlight roof with Vanity Teal, and castle edges with dark application of castle color.
3. Waves: Ship's Fleet Navy.
4. Starfish: Orange; seashell: mixture of White Linen, Orange and Bouquet Pink.
5. Boat: Bouquet Pink, Sunny Brooke Yellow, Wild Ivy Green, Vanity Teal.



A&C READERS RESPOND



Readers, this is your space to air your views, share your clever discoveries and ask questions. We'll print as many letters as space allows and encourage you to reply or start a new thread by either writing to us at Arts & Crafts, Letters Dept., 700 East State Street, Iola, WI 54990, e-mailing us at allysonm@krause.com, or faxing us at 715-445-4087, attention Rhonda Baertsch.

Light, Bright and Popular

We've had tremendous response to Gina Bertalucci's query about crafting with light bulbs. Most mention holiday ornaments, but two very unusual replies came in:

About ten years ago we were on holiday in Malawi, a beautiful country just south of the equator in Africa. In one of the markets we came across a remarkable instance of recycling. These were oil lamps made from old light bulbs. The filament and cap had been removed and turned so that the glass bulb held oil and the wick came up through the neck. This was balanced in the bottom third of a used tin can. The can had the top removed and a slice cut about three-quarters of the way through. This slice was folded back over the can to form a handle, rather like an old-fashioned candlestick holder. Sharp edges were carefully crimped. There were plenty of candles

available, but in the heat of the African summer they softened so badly that they could not be used.

*Heather Hofmeyr
Hemel Hempstead,
England*

About 30 years ago, my friend did something unique with light bulbs. She covered the entire bulb with paper mache. When it was dry, she painted it black, then overpainted with bright designs. Now for the fun part—she would gently tap the bulb a few times against a hard surface. The paper mache held its shape, while the glass inside shattered. She used these as favors at a banquet with a Mexican theme. Everyone had their own maracas! I'm also thinking they could be hung at different heights for wind chimes.

*Nita Blackburn
Woodville, Texas*

(This same idea was sent in by Frances Price of Daytona Beach, Florida. She recommends dropping them onto the sidewalk rather than tapping them to break the glass.)

Thanks to Barbara Regenstein of Atlanta, Georgia, who has seen light bulbs spray painted and place in wreaths or used as decorative hot-air balloons. She goes on to say:

I enjoy A&C for my two passions—making jewelry and cross-stitching. I'm also updating my "new old house"



Kris Richards used a teardrop-shaped bulb to make her Santa ornament, shown in New Ways with Polymer Clay (see Resources).

and need all the help I can get. Your instructions are clear and the articles are very well written. I have been dropping a lot of magazine subscriptions, but this is one I'll be adding!

I am a Sparks leader in Canada where I volunteer with a group of five- and six-year-old girls. This past Christmas we wrapped florists' wire around the necks of light bulbs and spray painted them white. Then, into acrylic paints mixed with Delta's Marble Thix, we dipped the bulbs to make different colors. A little glitter and a chenille stem later, the girls took them home for their

trees. P. S. I loved the section on scrapbooking! *Susie Quinn
Courtenay, B.C.*

Thanks also to Dee Kelly of Harper Woods, Michigan; B. Grace Reeds of Lindsay, Ontario; Bev Spaerl of Eugene, Oregon; Sue Robinson of Kinston, North Carolina; Kathryn Gresham of Gladewater, Texas; Doris Hannon of Downey, California; Dolores Blessent of Wilmington, Illinois; Louise Riley of Manteo, North Carolina; Barbara Bowen of Jackson, Michigan; Lucille Santorelli of Stony Brook, New York; Marj Romanowski of Buffalo, New York; Mrs. Mark Daiger of Canal Fulton, Ohio; Sandra Adkins of Reidsville, North Carolina; C. Stovall of

Muncie, Indiana; G. Rae Hoff of Mount Lake Terrace, Washington; Barbara L. Williams of Little Rock, Arkansas; Maggie Henry of Waco, Texas; Henrietta Comer of Mesilla Park, New Mexico; and to Debbie, who replied via Internet reminding us that Kris Richards shows a Santa ornament with polymer clay in her excellent book, New Ways with Polymer Clay. See Resources for details on ordering this book. Kris frequently designs polyclay projects for A&C.

Stained Glass Request

I just received my first issue of A&C and it is great. The diversity and varied levels of competence from beginner to

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more experienced is wonderful. I have been doing painted stained glass for awhile. Gallery Glass has a great line of paints and patterns. Recently I have seen some painted stained glass that looks textured, cracked, almost like real frost on a window with tiny fissures working out along it. Does anyone know what product or technique I can use to get this effect?
(no name) via Internet

Christmas Tree Question

I really liked last year's Christmas Craft Preview. Where can I find trees like the ones on page 64 that were shown with Jane Benton's three wise men for Kreinik? What are the colored speckles? Keep up the good work—and how about publishing KidsCrafts biannually? It's excellent and unique!
Shelly Eisenreich
Aurora, CO

Shelly, thanks for your good words. Alas! Those miniature trees were antiques we found at a local shop.

Cross-Stitch Conversation

In the June issue I saw a letter about binding the edges of evenweave fabric with masking tape before stitching. I don't think this is such a good idea. The adhesive leaves a residue that can eat away the fabric. Even washing the fabric will not completely remove it. You can use a sewing machine or a serger to zigzag or serge around the edges. Several cross-stitch shops I visit offer this service either free or for a very nominal fee. If you do use tape, work on a slightly larger piece of fabric than you need and then trim away the taped area. This issue was the first I'd

bought and I was impressed. I enjoyed all the articles, especially those on organizing your "stash." I will certainly look for future issues.
Suzanne Novoselac
Coulterville, Illinois

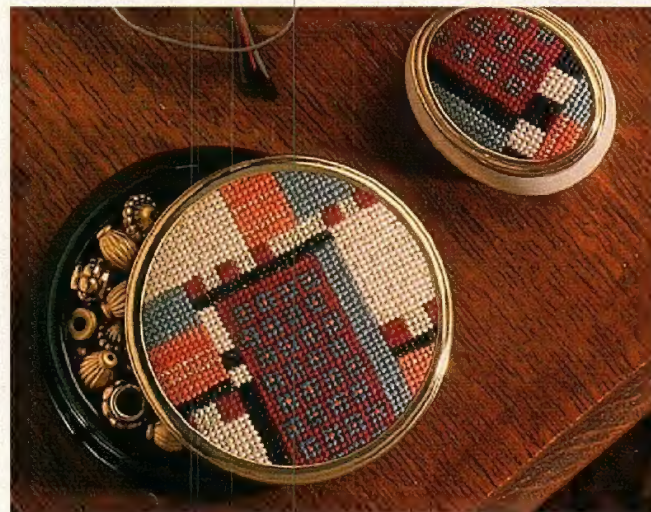
Bean Mosaic Patterns

Is there any way I can get a pattern for the bean and seed mosaic rooster? My mother-in-law made me a set years

every room in the house. These articles have me excited about finding creative storage solutions. This is my first issue of A&C, and I love it! Thanks for publishing such an informative (and fun!) magazine.
Kayre
via Internet

Selling Crafts

I don't have time to sit at



Some stitchers tape the edges of their evenweave fabric or needlepoint canvas before beginning to work. Is that the best idea?

ago.
Phyllis Seufzer
LaCrosse, Wisconsin

Sorry, Phyllis. We adapted that without benefit of pattern from an antique. But why don't you try coloring books? It's amazing how many clear, easy and appropriate patterns you can find in them—especially for animals.

Creative Storage Stuff

Thanks for all the wonderful storage ideas. I am a confirmed pack-rat, and I am married to one! You can imagine how difficult it is for us to find anything! This article was printed at a perfect time for me. I am in the process of creating a craft room. My crafts are located in

craft fairs to sell my work and am looking for quality consignment craft shops—not the malls where you can rent space.
Debbie
via Internet

Beads, but Where?

I want to make the Flower Power Necklace from the KidsCrafts Summer issue. I can't find any 4mm colored beads.

Deanne Forte
Stillwater, OK

Deanne, two good sources for mail-order beads are: Fire Mountain Gems in Oregon, phone 800/423-2319, fax 800/292-3473; and South Pacific Wholesale Co. in Vermont, phone 800/338-

2162, fax 802/223-4044. Both companies will send you catalogues of more beads than you ever dreamed existed.

Glad You Like It!

Just received the April copy of A&C and I pored over it from cover to cover. It read like an art museum magazine with a craft related to the subject. I especially liked Sandra Angelo's column. I have followed her watercolor column in *Decorative Painters*. The silk articles were informative and enjoyable to see.
Paula Moliver
via internet

And this letter was forwarded to us by designer Michelle Newman:

I was thumbing through the February issue of A&C and saw the Krause logo. I have come to know the name Krause from the many high quality arts and crafts books I have in my personal library. This magazine offers highly sophisticated art projects, evidenced by the floor cloth created by Julie Watkins Schreiner, the bath salts book from Seven Meadows, and your work, Michelle. I would like to compliment you on your selection of publications to offer your bleach-discharge techniques. I hope I'll see your contributions in future issues.

Priscilla Earle
San Antonio, TX

No-Hole Glass Bead Answer

Sally Harris in Shelton, WA, was looking for no-hole glass beads. They are available from American Science & Surplus, 3605 Howard St., Skokie, IL 60076; phone 847/982-0870; fax 800/934-0722.
Carol Pyle
via Internet

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A warm-toned photograph of a bedroom. In the foreground, a bed is covered with a light-colored, textured bedspread. A long, cylindrical bolster pillow with a dark, patterned fabric is lying on the bed. To the right, a white upholstered chair is partially visible. In the background, a window with a wooden frame and multiple panes looks out onto greenery. To the left of the window, a wooden-framed mirror is mounted on the wall. The overall lighting is soft and warm, creating a cozy atmosphere.

Dreamy Boudoir Pillow

by Carly Taylor

*Combine fabrics in the same
color family for rich textures.*

Set a mood of quiet reverie and opulence with a pillow designed to fit across your bed and cascade toward the floor. Here's your chance to combine fabrics with abandon, picking up every little nuance of your room and echoing it with subtle allusion.

Materials

Large bolster pillow, pair of bed pillows or rolled-up comforter; assortment of fabrics; sewing supplies

Instructions

1 Measure width of bed and circumference of pillow. (If you're using a comforter, as we did, fold it to the width needed, then roll it up. Hold with a few safety pins, if necessary.) Plot the dimensions of the main pillow cover, adding generous seam allowances.

2 Cut pillow cover from whole cloth, or piece it quilt-fashion, as we did (ours alternate squares of velveteen and Ultrasuede Facile). Cut a lining to match. Stitch lining to cover, right sides facing, leaving turn-opening along one long edge. Turn right side out and press.

3 Cut top ruffle 18 inches wide and as long as the width of your cover, plus an inch. Cut a lining the same length but only 14 inches wide. Sew ruffle to lining, along the long edges only. Turn to right side and press with lining approximately centered on back of ruffle. Press under the open edges of lining and ruffle.

4 Pin ruffles to ends of cover, with both pieces right side up and ruffle overlapping pillow cover ends about 1½ inches. Sew through all thicknesses to form a casing.

5 Stitch bottom of cover/ruffle, right sides facing, breaking the seam to leave casing free. Catch pressed-under edges of ruffle into the seam. (Seam will be on underside, so stitching need not be perfect.) Leave a good deal of the seam open to insert the pillow or pillows. Size of opening will depend upon the pillows you plan to add. Turn to right side and insert pillow. Set aside.

6 For the cascades, cut a strip of fabric (that won't be visible in the finished pillow) about 16 inches

wide and 45 inches long. Mark distance from top of bed to floor on the fabric. Much of this cascade will be tucked into the pillow, so you will decorate only the end that will be visible.

7 Make a lined ruffle as in step 3 for the bottom of the cascade and stitch to end of fabric strip. Cover remainder of sleeve to the mark with different fabrics. To make poufs, cut fabric strips longer and wider than needed. Gather the long ends to match width of sleeve and stitch first one in place. Stitch second seam in place, leaving lots of fullness in the fabric. When sleeve is covered, tack down fullness with tiny stitches (and beads if you like).

8 Stitch long edges of sleeve, right sides facing; turn to right side.

9 Insert plain end of sleeve into pillow cover, adjusting for desired length. If you're using a comforter, slip sleeve into center of roll. If pillows, slip it beneath them. Hold in place with large safety pin. (You can manipulate it sight-unseen.)

10 Run cord through casing and pull to gather. Tie. If cord is decorative, and you like the way the pillow looks, that's great. If it leaves something to be desired, hide the join with big covered cord, as we did.

11 Depending on whether you want access to the pillows inside or not, you may close pillow cover with stitches, snaps, Velcro or ties. ■



Cascades trail down the sides of your bed in glamorous excess.



a u t u m n reflections

by Cheryl Ball
for Duncan

Take any
mirror with
a wooden
frame and
make it
magic.

Materials

Mirror with wooden frame; cardboard; dried wheat, green and Spanish moss and branches; low-tack spray adhesive; thin wire; 3 craft sticks; 3 paper cups; acrylic paint, supplies, design paste, and tools as listed below; craft glue; stiff bristle brush

Instructions

- 1 Put $\frac{1}{4}$ cup paste in each of three paper cups. Add Deep Blush to one, Deep Sage to another, Yellow Ochre to the third. Mix with craft sticks to desired shade.
- 2 Tape waxed paper to cardboard and spray adhesive on back of leaf template; let dry a

minute or so. Press template onto waxed paper. Fill in template with colored paste, using small trowel. Remove excess with large trowel and scrape back into cup. Pull up template carefully and press onto another section. Make leaves one color, then clean and dry template and make leaves of another color.

3 Cover cups with foil, let leaves dry 24 hours, then peel off waxed paper.

4 Arrange branches on frame and mark leaf placement on mirror and frame. Remove branches. Press template into position and make leaves in place with remaining paste. Let dry 24 hours.

5 Dry brush leaves with copper and gold.

6 Position branches to correspond with leaves. Drill two small holes on either side


of the branches at base of mirror. Thread wire through holes, criss-crossing branches and twisting wires securely on back of frame.

7 Pull green moss apart and glue in place among branches with craft glue. Make a little nest with the Spanish moss and glue it in place.

8 Glue individual leaves to branches and let dry. ■

Products we used

Aleene's® Premium-Coat™ acrylics in Deep Blush and Deep Sage; Aleene's® Essentials in Yellow Ochre, Copper and Gold; Aleene's® 3D Accents™ Fall Leaf Design Template; Design Paste; 2" and 4" trowels; cleaning and design tool; Aleene's® Thick Designer Tacky Glue



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Photography by Margaret Atiyson

Painted with classic
American artistry.

Georgia's painted chair

by Kay Anglim Crane

*Rather than
many tiny
blossoms, go
bold with one
big bloom that
spills over the
edges of the
surface. This
poppy reminds
us of the great
American
painter,
Georgia
O'Keeffe.*

Materials

New or used wooden chair; spray black lacquer; paints listed below; paint brushes; pattern on page 43

Instructions

- ① Clean chair thoroughly, sand if needed. Replace chair seat pad if needed.
- ② Spray chair with black lacquer except for design area. Paint design area with black acrylic. Let all paint dry.
- ③ Transfer poppy design to chair.
- ④ Paint petals first, beginning with light colors and working to darks, using as many shades of red, pink, violet and orange as you like or have on hand.
- ⑤ Paint the sepals two shades of green.
- ⑥ Paint center of flower black, highlighted and softened with brown. Add tiny specks of both greens. Let all paint dry.
- ⑦ Spray with acrylic sealer; let dry. ■

Products we used

DecoArt Americana acrylic paint in True Red, Cadmium Red, Red Violet, Gooseberry Pink, Cranberry Wine, Kelly Green, Forest Green, Soft Black and Dark Chocolate; Americana Gloss Sealer/Finisher



Maybe it's
time to have a
small dinner
party. Serve
the simplest
summer fare
on these
fabulous floral
dishes and
impress your
guests. This is
a great project
for beginners.

Materials

Plain white dishes (these from Crate & Barrel); Pebeo Porcelain 150 paint in colors 06, 27, 28, 39, and 43; a medium-thick brush with a fine tip; sponge

Instructions

- 1 Wash and dry dishes.
- 2 Dip your brush into the lightest shade of green. Stroke on wide blades of grass. This will be the tallest row. Vary length of strokes to make the grass look natural.
- 3 Paint another row of grass a little shorter than the first with darker green. Let dry.
- 4 Paint red circles at different heights. Then gently dab a damp sponge on each circle to give the flowers a fluffy,

natural look. Let dry.

5 Using your darkest green, paint another row of grass shorter than the first two. Paint blades of grass over some of the flowers.

6 Add some random brown shadow strokes and let dry. Accent with dots of white made with the end of your paintbrush.

7 Let paint set for two days, then bake at 325 degrees (F) for 35 minutes. ■

Products we used

Pebeo Porcelaine 150 paint for china

fabulous
floral
dishes



from Pebeo

wildflower dishes

Christmas

craft preview

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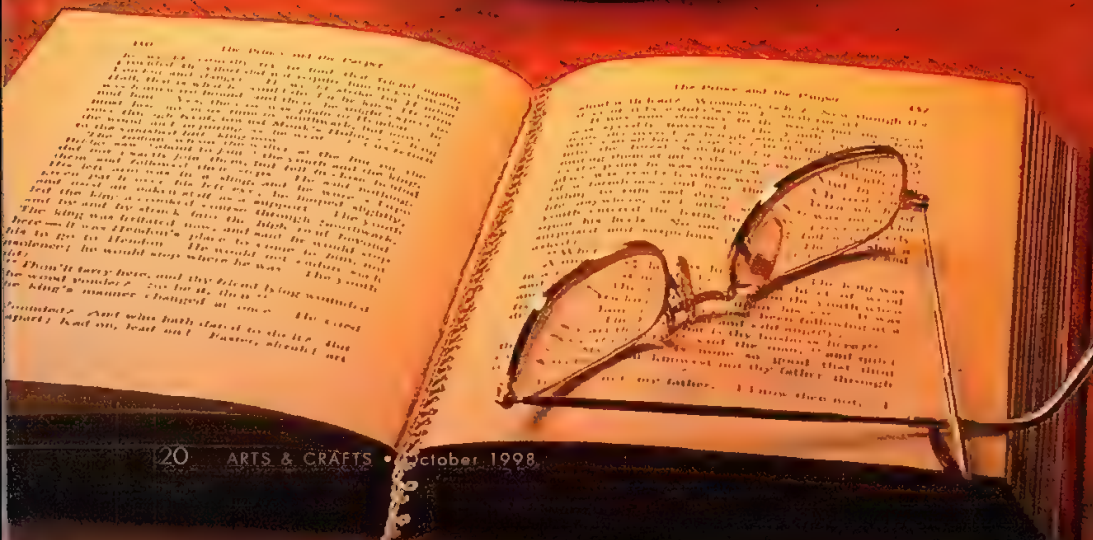
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chain-trimmed



Lamp shade

by Mary Harrison

You can buy all new materials to do this project, or you could sort through your costume jewelry collection and find all you need.

Dress up a lamp to create an ambiance to enhance your decorating scheme.

Materials

Plain lampshade; collection of chains; jump rings; needlenose pliers with wire cutter; beads (optional)

Instructions

- ① Cut one length of chain to fit upper diameter of shade. Connect with jump ring. (It's easier to work right on the shade for a perfect fit.)
- ② Cut shorter lengths and attach with jump rings in pairs, evenly spaced, to the beginning chain. Our lampshade has 26 of these, or 13 pairs.
- ③ Cut slightly longer pieces of chain and repeat step 2. Each row gets a little longer to accommodate the flare of the lampshade.
- ④ Options: incorporate beads into the pieces of chain as you go, or add beads only at the very bottom. Use eye pins, bead caps or wire to attach the beads at the bottom. ■



african afghan

Designed by
Rosemary
Sandberg-
Padden;
stitched by
Star
Anikienko,
for DMC

*Add cross-stitched
motifs to a
purchased afghan
to give any room
an exotic flavor.*

Materials

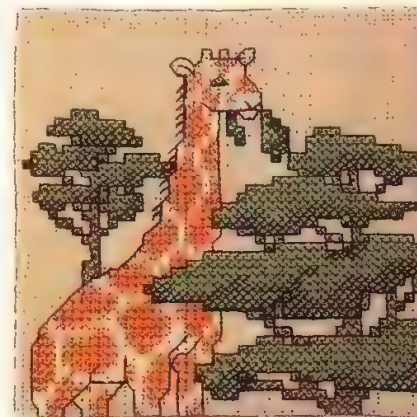
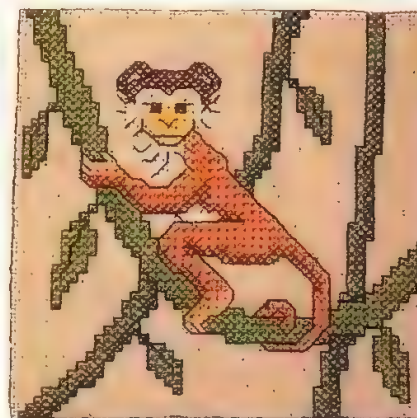
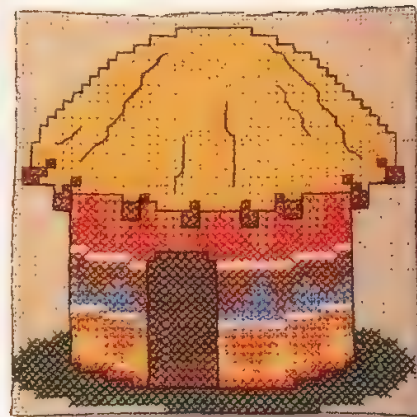
Ivory colored afghan with even-weave 14-count blocks; six-strand embroidery floss in colors listed with stitch chart; needle; patterns on pages 44-47

Instructions

- ① Find center of one afghan square. Locate center of chart and begin stitching at this point over two fabric threads. Use three strands floss for cross-stitch, two for backstitch.
- ② Continue with other motifs. One suggested arrangement is shown in diagram with charts.
- ③ Carefully wash and press afghan.
- ④ Machine stitch around afghan about 3 inches from edges. Trim edges to 2 inches. Fringe by drawing out threads to the stitching line. ■

Products we used

DMC embroidery floss; Zweigart "Novara" afghan



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Byzantine Empire ring bearer Pillow

by Michelle Newman
stitched by Uvaldina Cortez

Stitch opulent ribbons to a square of velvet, add beads, cording, and tassels. How beautiful are the hangings in your future? This can double as a ring pillow.

Jewelry provided by Vecks Diamonds & Collectibles, Appleton, Wisconsin

Materials

12" by 14" piece gold velvet; two 12" by 9" pieces backing fabric; collection of beautiful ribbons; 50" length gold cording; 4 gold tassels; large bronze beads; amber seed beads; sewing supplies; pillow form

Instructions

1 Arrange ribbons on velvet on the diagonal. Machine stitch in place leaving about 1/2 inch of velvet uncovered between ribbons.

2 Sew beads to velvet stripes between ribbons in groups of three, with two seed beads on either side of larger bead. Place groups about one inch apart. Stop beading about an inch from edge of velvet.

3 Sew center of 24-inch length of narrow ribbon to center of pillow to create two ties.

4 Hem 12-inch edges of both pieces of backing fabric and overlap to measure 12 by 14 inches. Baste two pieces of backing together.

5 Sew pillow front to back, right sides facing, leaving a turn-opening. Clip corners, trim seams, and turn to right side. Insert pillow form and slip stitch opening closed.

6 Sew cording around edge of pillow, neatly overlapping at one edge. Sew tassels to corners. Tie rings with streamers in center.

Products we used

Mokuba Ribbons



Place Card

by Judi Kauffman

When friends gather to honor the bride, the circles of her life intersect. Family members, pals from work, friends from long ago, next-door neighbors all come together to have a party. Can you remember everyone's name? We thought it would be fun to combine the concepts of place card, name tag and jewelry.

Materials

Ultrasuede™; fusible stabilizer and paper-backed fusible webbing; pin backs; craft glue; seed beads and glass leaves; gold sewing thread and bead needle; fade-away marker; pattern on page 48

Instructions

- 1 Trace leaf patterns onto paper; cut out and set aside. Cut Ultrasuede into rectangles to match sizes of leaves.
- 2 Fuse Ultrasuede to stabilizer; fuse webbing to back of stabilizer. Trace leaf shapes, cut them out and remove the paper backing.
- 3 Write a name on the small oak or maple leaf with fade-away marker. Thread seed beads onto needle and sew one section of each letter at a time, anchoring at intervals.

- 4 Sew glass leaves and dotted lines onto leaves.

- 5 Place leaf shapes on background pieces of Ultrasuede. Cover with soft cloth and fuse in place.

- 6 Cut background, leaving a 1/4-inch border around the shapes.

- 7 Glue pin back in place. Glue a small rectangle of Ultrasuede over bar to cover metal. Dry completely. ■

Products we used

Crafters Choice stabilizer and TransWeb, Mill Hill beads and glass treasure leaves, Beacon Kids Choice Glue, Duncan Disappearing Ink pen. See Resources.



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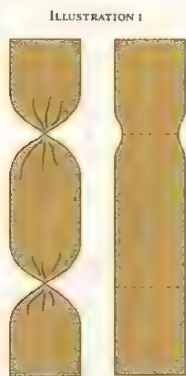
by Judi Kauffman

Materials

12" squares gold silk and deep green moire; 12" pillow form; 25 plastic or glass leaf-shaped beads; silk ribbons as listed below; gold sewing thread and beading needle

Instructions

① Gather the 1½-inch ribbons at intervals as shown in illustration 1 and tack loosely to gold fabric square in loops and swirls.

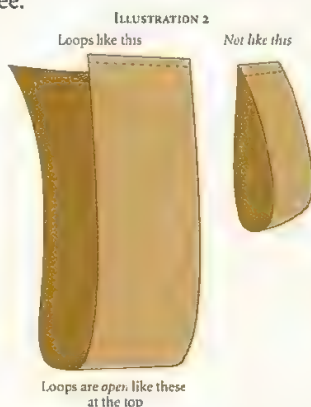


② Sew leaves singly or in groups to gathered points along ribbons.
③ Set aside the ⅝-inch ribbon. Fold all the remaining ribbons into loops of varying lengths as shown in illus-

tration 2. Note that ribbons are offset rather than sewn into even loops.

④ Baste cut edges of ribbon loops to all four pillow edges as shown in illustration 3.

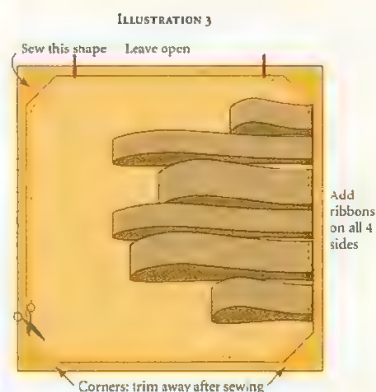
⑤ Lay pillow top on flat surface and move loops to the center. Lay moire fabric right side down on top of ribbon-trimmed fabric square. Pin, then baste, keeping ribbon loops free.



⑥ Machine stitch around all four sides, leaving a turn-opening along one side. Clip corners, turn to right side. Insert pillow form and slip-stitch opening closed.

⑦ Cut ⅝-inch gold ribbon into four

equal lengths and tack streamers to the two gathered points without leaves. Thread rings over streamers. They can be pulled off easily during the ceremony, as no bow or knot will be needed. ■



Products we used

Artemis hand-dyed bias-cut silk ribbons as follows: 5 yards 2¼" and 2 yards 1½" Rusty Bucket, 1 yard ⅝" Golden Maple, 1½ yards 2¼" Forest Shadows and 3½ yards 1½" Italian Wall; tortoise and frosted tortoise maple and oak leaves from The Beadery. See Resources.

Romantic Remembrance

Wedding Plate



by Holly Witt for Duncan

Decoupage the wedding invitation onto a bisque charger, then paint a faux Battenburg pattern around the edges.

Materials

Bisque charger; dimensional paint in white and gold; decoupage glue/sealer; invitation; gold angel charm; "super" glue; sponge brush; pattern on page 49

Instructions

- 1 Thin gold paint and brush lightly over entire surface of plate.
- 2 Tear invitation and decoupage in place, pressing well to eliminate

bubbles.

- 3 Lightly brush a little gold paint around the edges of the invitation and let dry.
- 4 Brush several coats of glue/sealer over invitation and let dry completely.
- 5 Cover the center area of the plate with beads of white paint, dotting randomly around the invitation. Let dry.
- 6 Transfer looping Battenburg

pattern (see pattern section) to plate's outer rim and paint white; let dry. Add dots and short straight lines as shown on pattern.

- 7 Glue the charm to the top of the invitation. ■

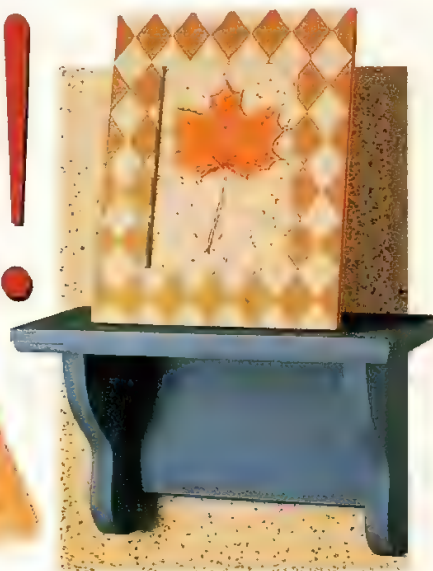
Products we used

Scribbles® 3D Paint in Iridescent White Mist and Iridescent Gold; Aleene's® Instant Decoupage Glue Sealer (matte); Creative Beginnings charm

Great looks made easy: The small vase has been sprayed with Bordeaux, and the large vase with Forest Glen trimmed with a Bordeaux band.



These letter-perfect bookends have been painted with Gray Flannel.

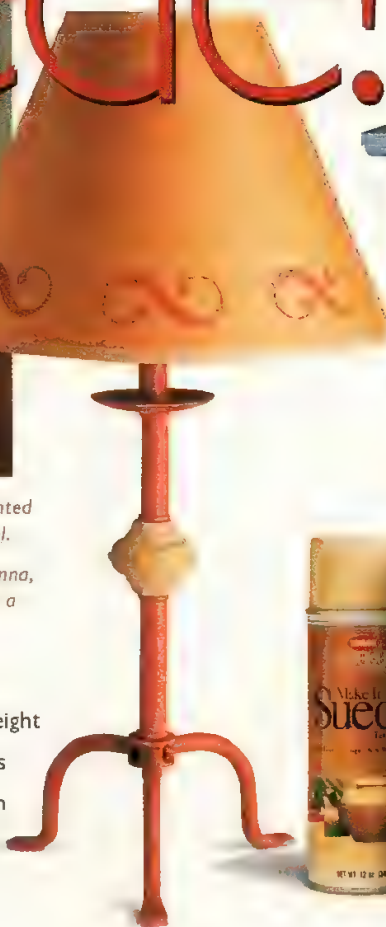


What a wonderful accent! The harlequin pattern on this frame has been painted with Berber and Caramel. The miniature shelf is accented with Britannia.

Enhance the glow of any room: these candle holders were painted with the soft, neutral shades of Berber, Buckskin, and Caramel.

The iron base of this table lamp was painted with Brushed Sienna, the center ball with Buckskin, and the shade was finished with a Brushed Sienna stencil.

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Filet crochet and delicate popcorn stitches make an heirloom bag that will someday take its place as a new bride's "something old."

by Nancy
Hearne
for DMC

a *Purse* for the Princess Bride

Materials

One 50-gram ball DMC Cebelia #30 in Cream (712); No. 12 steel crochet hook

Gauge: 16 sts/5 rows = 1"

Abbreviations are explained on page 95

Instructions

Rnd 1 (RS): Ch 197. Dc in 14th ch from hook, *ch 2-sk 2 ch-dc in next ch, (sk 1 ch, popcorn in next ch, dc in next ch) twice, ch 2-sk 2 ch-dc in next ch, ch 5-sk 5 ch, dc in next ch, repeat from * across ending with ch 2, dtr to form a ring (= yo 3 times), draw loop from base of dc just made, (yo and through 2 loops) twice, being careful not to twist, insert in base of starting dc (ch 3), yo and through base and 1 loop, (yo and through 2 loops) twice. Join with sl st to top of starting ch 3.

Continue to work in rounds.

Rnd 2: Starting lacet over bar, lacet over bar, popcorn over sp, openwork over 2 popcorns, popcorn over sp, 2 lacets over

2 bars, repeat from * across. Join with sl st in 3rd ch of starting ch 6.

Rnds 3 - 41: Follow graph (in pattern section, page 50), utilizing techniques. Do not end off.

Top Edge

Rnd 1 (RS): Sl st in ch 2 sp, ch 3 (=dc) popcorn in sp, ch 2, *popcorn in next ch 2 sp, ch 2, repeat from * around. Join with sl st in top of first popcorn.

Rnd 2: Sl st in ch 2 sp, ch 8-dc in sp, sc in next sp, *dc-ch 5-dc in next sp, sc in next sp, repeat from * around. Join with sl st in 3rd ch of starting ch 8.

Rnd 3: Sl st in ch 5 sp, ch 3-2dc cluster (=holding last loop of each on hook, work 2 dc, yo and through all loops on hook)-P (=ch 4, sl st in top of cluster) in sp, ch 3, 3 dc cluster (= holding last loop of each on hook, work 3 dc, yo and through all loops on hook)-P in next ch 5 sp, *ch 3, cluster-P in next ch 5 sp, repeat from * around. Join with sl st in top of starting cluster. End off.

techniques

① Space (sp) = ch 2 + dc

Starting sp = ch 5, sk 2 sts, dc in next st/dc

Sp over a sp = ch 2, dc in next dc

Sp over a popcorn = ch 2, sk popcorn, dc in next dc

Sp over a bar = ch 2, sk 2 chs, dc in next ch/dc

② Popcorn = 5 dc in designated st/sp, remove hook from loop and insert in top of first dc, pull loop through dc and form popcorn with bump on RS of work; ch 1 to close
Starting popcorn = ch 3, popcorn in next designated st/sp, dc in next st/dc

Popcorn over a sp = Popcorn in ch 2 sp, dc in next dc

Popcorn over a popcorn = Popcorn in top of popcorn, dc in next dc

Popcorn over a bar = sk 1 ch, popcorn in next ch, dc in next ch/dc

③ Lacet = ch 3, sk 2 sts, sc in next st, ch 3, sk 2 sts, dc in next dc

Starting lacet = ch 6, sk 2 sts, sc in next st, ch 3, sk 2 sts, dc in next dc

④ Bar = ch 5, sk 5 sts, dc in next st/dc

Starting bar = ch 8, dc in next dc

⑤ Openwork = unworked areas

Sl st along dc just made and across top of previous row to desired starting point. Connect with ch 5 on next rnd on graph.

Lower Edge

Row 1(RS): Holding purse closed at lower edge, attach in corner, ch 1, work sc evenly spaced over base sts of both sides (sc closes lower end). Turn.

Row 2: ch 8-dc in first sc, *sk 2 sc, sc in next sc, sk 2 sc, dc-ch 5-dc in next sc, repeat from * across. Turn.

Row 3: Sl st in center of ch 5 sp, ch 3-2 dc cluster-P in sp, *ch 3, cluster-P in next ch 5 sp, repeat from * across. End off.

Finishing

Ties: Make 2. Ch until approx 32". Sl st in 2nd ch from hook and in each ch across. End off. Thread tie through Rnd 41 of purse. Overhand knot about 1 1/4" from ends.

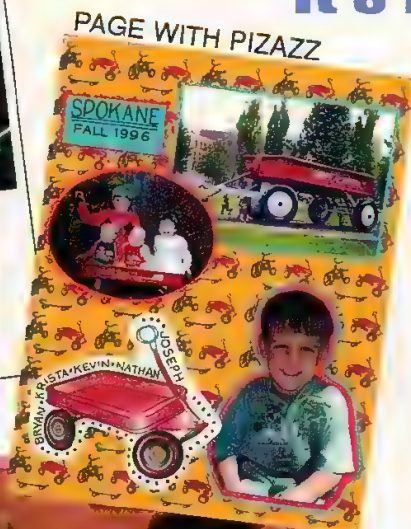
Tassels: Make four 2" tassels. Attach one to each tie end. ■

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Burgundy Wrap

Materials

Seven or eight 50-gram balls yarn (see products listed below, as well as Resources, page 95); size 6 (4mm) circular needle (or size required to obtain gauge); stitch holders and markers; tapestry needle; 2 large snaps

Sweater

Gauge: 22 sts and 28 rows to 4" over stockinette st.

Knitted measurements (prior to blocking)

Finished bust: 36 (38, 40)"

Length: 21 (22, 23)"

Sleeve length (without cuffs): 16 (17, 17)"

Sleeve width at upper arm: 14 (15, 16)"

Sizes: 36, 38, 40

(Directions are for the smallest size with larger sizes in parentheses. If there is only one number, it applies to all sizes.)

Instructions

Back and fronts

Cast on 220 (230, 240) sts.

In st st, work 65 (68, 70) sts, PM, work 90 (94, 100) sts, PM, work to end.

Work 23 rows evenly. Next row on right side, begin interior darts at sides of garment by decreasing one st before and after markers, this and every 4th row a total of 5 times. 200 (210, 220) sts.

Neckline shaping

Begin front neckline decreases at front edges, one st every other row 16 times, one st every 4th row 3 times, and one every other row 26 (48, 50) times.

At the same time, begin interior dart increases, one st before and after markers every 6th row, a total of 5 times.

194 (204, 214) sts.

Armhole shaping

Work 25 rows beyond end of darts, continuing with neckline shaping.

On row 26, work 39 (39, 41) sts, bind off 8 sts, work 82 (86, 90) sts, bind off 8, work to end.

Place back on stitch holder. Attach separate ball of yarn and work fronts:

At armhole edges, bind off 4 sts every

an aura of glamour

by Joan McGowan

Picture the bride or her attendant in a knitted sweater with lace-framed portrait collar and cuffs.

other row one time, and one st every other row 2 times. 30 (30, 32) sts.

Continue neckline shaping and work armhole edge evenly until armhole measures $7\frac{1}{2}$ (8, $8\frac{1}{2}$)" from beginning. Bind off remaining 10 sts.

Attach ball to back and work armholes as for front. When armholes measure $6\frac{1}{2}$ (7, $7\frac{1}{2}$)" from beginning, on RS, work 10 sts, bind off 50 (54, 60) sts, work 10 sts. Attach 2nd ball and work both shoulders simultaneously until armholes measure the same as for front. Bind off remaining shoulder sts.

Sleeves

Cast on 38 (40, 44) sts. Work evenly in st st for 1". Increase one st each end of every 8th row 8 (10, 10) times, then one st each end every 6th row 8 times. Work evenly until sleeve measures $16\frac{1}{2}$ (17, $17\frac{1}{2}$)".

Cap shaping

Bind off 4 sts at beginning of next 4 rows, then one st at beg of every other row 2 times, 2 sts at beg of every 4th row 2 times, then for,

Size 36: 2 sts at beg of every other row 8 times

Size 38: 2 sts at beg of every other row 6 times, then one st every other row 5 times

Size 40: 2 sts at beg of every other row 5 times, then one st every other row 6 times.

All sizes: Bind off remaining 10 sts.

Lace collar and cuffs

Following chart, work length of lace to fit neckline, omitting underneath wrapped area to reduce bulk.

Work 2 cuffs in same manner to fit bottoms of sleeves. Stretch and steam press to accentuate lace patterning.

Finishing

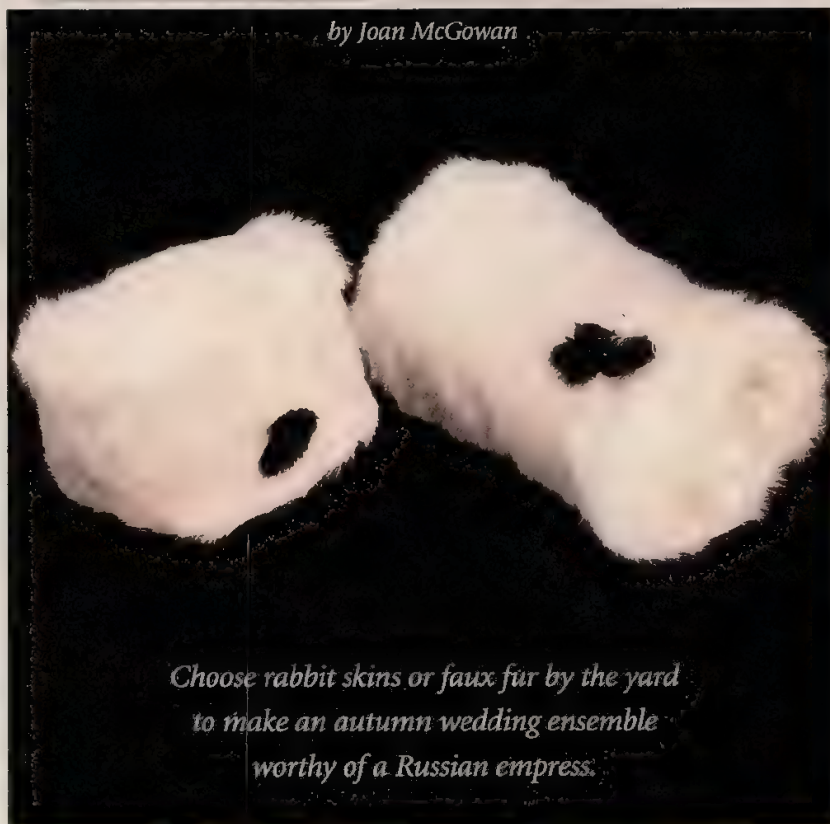
Sew all seams, set in sleeves. Sew collar and cuffs invisibly to neck and sleeve edges. Try on to determine snap placement and sew at waistline inside and out. ■

Products we used

Ornaghi Filati Super Sport Superwash from Trendsetter Yarns

WEDDING MUFF AND PILLBOX HAT

by Joan McGowan



*Choose rabbit skins or faux fur by the yard
to make an autumn wedding ensemble
worthy of a Russian empress.*

Materials

Two large rabbit skins and smaller pieces in contrasting colors; large leather scrap for hat crown (or substitute fake fur for both); $\frac{1}{2}$ yard lining fabric; $\frac{1}{2}$ yard medium-weight batting; hot glue gun; X-Acto knife

Instructions

① Make the following paper patterns: muff 12 by 20 inches, muff lining 11 by 20 inches, hat band 23 by $4\frac{1}{2}$ inches, hat band lining 23 by 4 inches, hat crown and crown lining 8-inch-diameter circles. Mark all pattern pieces as to material (leather, fur, or fabric). Take these patterns with you

when shopping for materials.

② Cut out all pieces. If you're using rabbit skins, cut from wrong side with knife, working carefully to avoid cutting into fur. (Pattern measurements may be adjusted to fit size of rabbit skins.) Cut so that any areas to be pieced together have fur going in the same direction. Cut one hat crown in leather, one batting, and one lining fabric. Cut one muff lining in lining fabric, one batting.

③ Center and glue batting to wrong side of muff and hat crown pieces.

④ With right sides of lining and muff

together, stitch along long edges. Turn right side out. Stitch outsides together, then stitch lining closed. Hot glue or stitch smaller piece of contrasting fur on outside of muff.

⑤ Sew hat band into a circle, then sew to circular crown, leaving $\frac{1}{8}$ -inch seam allowance. Sew lining together in same fashion. Turn lining inside out and hat right side out. Place hat inside lining and stitch around brim edge, leaving a 3-inch turn-opening. Turn hat through opening and lining to inside of hat. Stitch closed. Tack lining to inside. Trim with contrast fur as for muff. ■



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or rehearsal dinner.
The rich colors set a
mood of luxury, but
the project is...well,
it's a piece of cake.*

set the mood of **luxury**

Autumn romance Wedding Cake

by Jean Kievlan
for Dow

Materials

Two 10" by 2" Styrofoam discs; 18 cream silk 2" rose heads; 12 autumn-toned 1 1/4" rose heads; 28 silk grape leaves; other silk leaves; spray of golden silk delphiniums; berry picks in yellow and persimmon; 2 yards 3/8" ombre ribbon; low temperature glue gun

Instructions

- 1 Glue the two Styrofoam discs together for basic cake shape.
- 2 Disassemble cream roses, and glue a row of petals around the bottom of the cake with petals overlapping slightly
- 3 Continue to glue rows of petals, overlapping single petals and rows, until cake is covered.

4 Glue grape leaves around underside with leaves extending to form a ruffle. Glue delphiniums around bottom and a green silk leaf at each side of each flower.

5 Trim stems of the other roses to 3 inches. Glue a cluster of three to the center top, remaining roses around the cluster. Glue eight grape leaves to top, stem side facing roses. Fill in with more rose leaves as desired. Glue a few more delphiniums randomly at edge of rose area.

6 Cut ribbon into eleven 6-inch pieces. Glue cut ends of each length together to form loops. Glue loops among roses and leaves. Glue berries here and there. ■

Products we used

Offray ribbon in burgundy/peach/green

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Materials

Three packages white polymer clay; 5 by 7" acrylic frame; "super" type glue; heart, flower and leaf pattern cutters; leather tools; X-Acto knife; straight tapestry needle or thin knit-

ting needle; smooth-sided drinking glass, acrylic brayer or pasta machine dedicated to polymer clay; pattern on page 52.

Instructions

1 Condition clay by kneading until soft, warm and rubbery. Roll into a

large sheet about 1/8 inch thick.

2 Trace around frame onto typing paper; lay pattern on clay. Cut along edges, then lay the clay "frame" on a clean work surface.

3 Cut out hearts from paper, then from clay. Cut two large, two small. Press small hearts together at top left corner of clay frame. Press small dots around the edge of each with needle.

4 Press leather tool in top edge of large hearts, following rounded edges. Press smaller tools along sides of one heart. Press a vertical line in center of second large heart with smaller lines radiating from it to form a leaf and stem pattern. Press top of this heart toward the right edge of frame.

5 Flatten remaining clay to 1/8 inch thickness and cut four strips about 1/4 inch wide and 6 to 8 inches long. Press strips onto frame, cascading and rippling them.

6 Roll several thin clay snakes for vines. Press randomly on frame, twisting and spiraling them as you go.

molded for

lasting

memories

Cut about 34 leaves, 3 hearts and 24 flowers with the little pattern

cutters. Press veins and ripples into leaves with blunt edge of X-Acto knife. Press onto clay frame.

7 Press flowers around leaves. Make rosebuds by flattening a small snake and rolling it into a spiral. Add to frame. Roll several tiny clay balls and press randomly among flowers and leaves.

8 Check that all elements are securely adhered to clay. Bake on paper on a cookie sheet at 265 degrees for 30 minutes. Let cool before removing from oven. If any elements come loose, touch a bit of glue onto the back and replace.

9 Glue baked clay frame to front of acrylic frame with squiggles of glue on back of clay frame. Let dry flat and undisturbed for at least half an hour. ■

Products we used

Premo! Sculpey, Kemper cutters

Bridal bouquet keepsake Frame

by Kris Richards

Lavishly embellished with hearts, ribbons and rosebuds, this frame is made of polymer clay over a simple acrylic frame.





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Shelly Comisky
Evergreen Park, IL



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Materials

Three packages white polymer clay; purchased frame box; leaf design rubber stamps; brown and off-white acrylic paints; white glue; flower pattern cutter; ball stylus; X-Acto

knife; smooth-sided glass, acrylic brayer or pasta machine dedicated to polymer clay; paintbrush; thin knitting needle or straight tapestry needle pattern on page 52

Instructions

- 1 Trace around front, back and spine of your box to make paper patterns $\frac{1}{8}$ inch larger than the actual surfaces.
- 2 Cover front of box with a thin, even coat of glue and let dry. Condition clay by kneading until soft, warm and rubbery. Roll out to a large, thin sheet on setting 3 of pasta machine or $\frac{1}{16}$ " thick.
- 3 Lay paper patterns on clay and cut out.
- 4 Carefully cover box front with clay, pressing out air bubbles and trimming the excess clay even with edges of the box.
- 5 Press leaf designs into clay, draw random tendrils with needle and press flower cutter into surface just slightly to make an impression. Press ball stylus into center of each flower.
- 6 Cut out hearts (see pattern section) and press onto box front.
- 7 Bake box with clay-covered side up on typing paper on a cookie sheet for $\frac{1}{2}$ hour at 265 degrees. Allow to cool in oven, then remove.
- 8 Repeat steps 2, 4 and 5 for the back of the box, then for the spine. Bake box again for $\frac{1}{2}$ hour at 265 degrees, let cool, remove from oven.
- 9 Paint the rest of the box with three coats white paint, letting dry between coats. Antique clay-covered surfaces with a wash of brown acrylic. Work on one surface at a time applying wash, then wiping it off. Let dry.
- 10 Insert photo in opening. ■

Products we used

Premo! Sculpey; frame box and rubber stamps from All Night Media; Sobo brand white glue; Kemper cutter

Antique look photo Box

by Kris Richards

Give this to the happy pair with a wedding portrait from one of their families or of a famous married couple.

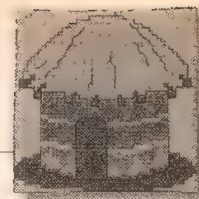


Georgia's Painted Chair (project on page 16)

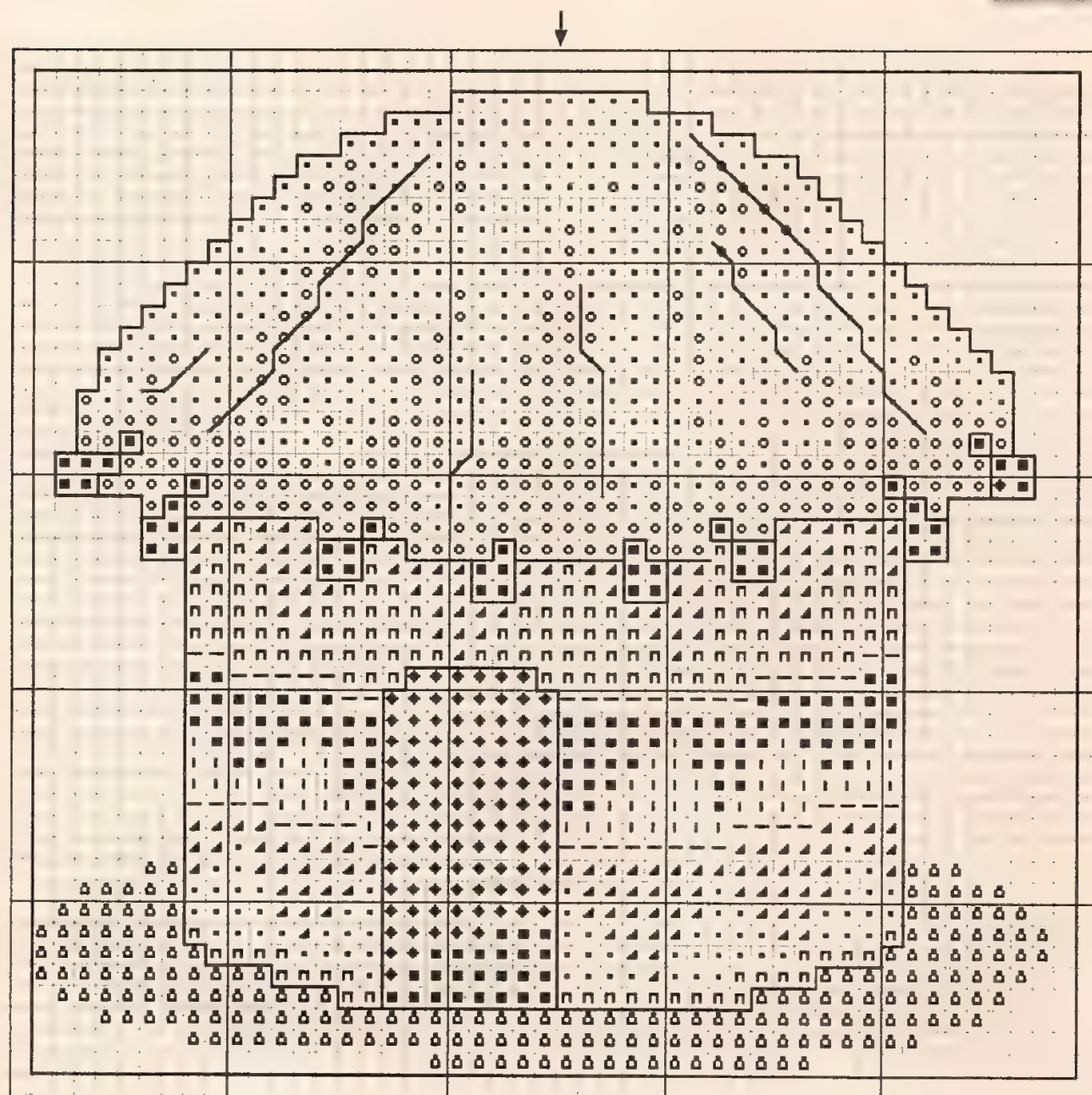


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Actual size



African Afghan (project on page 22)

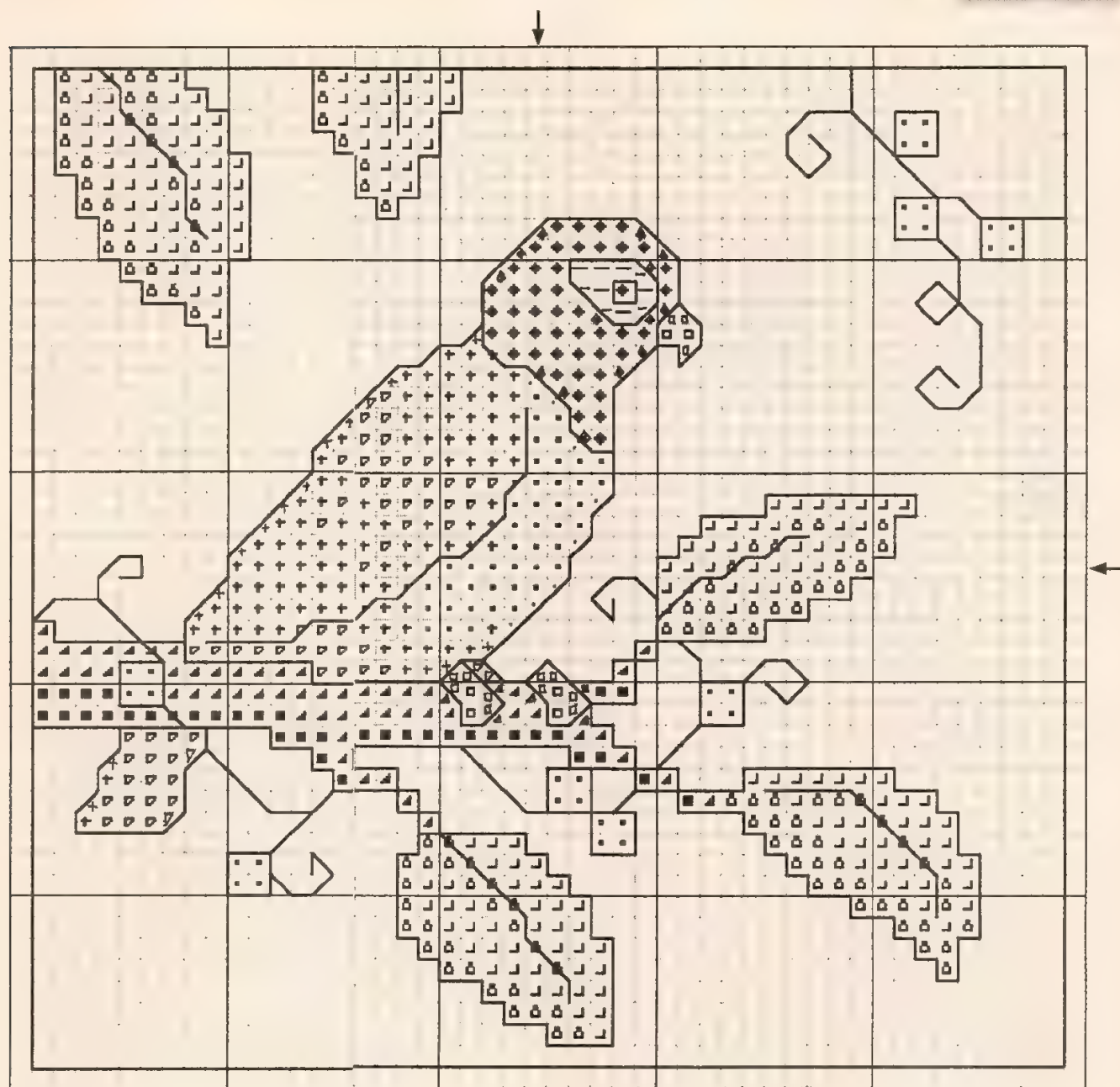


Pattern A

AFRICAN AFGHAN
SQUARE PLACEMENT

B		C		D
	D		A	
A		B		C
	C		D	
D		B		A
	C		D	
A		B		C

African Afghan (project on page 22)



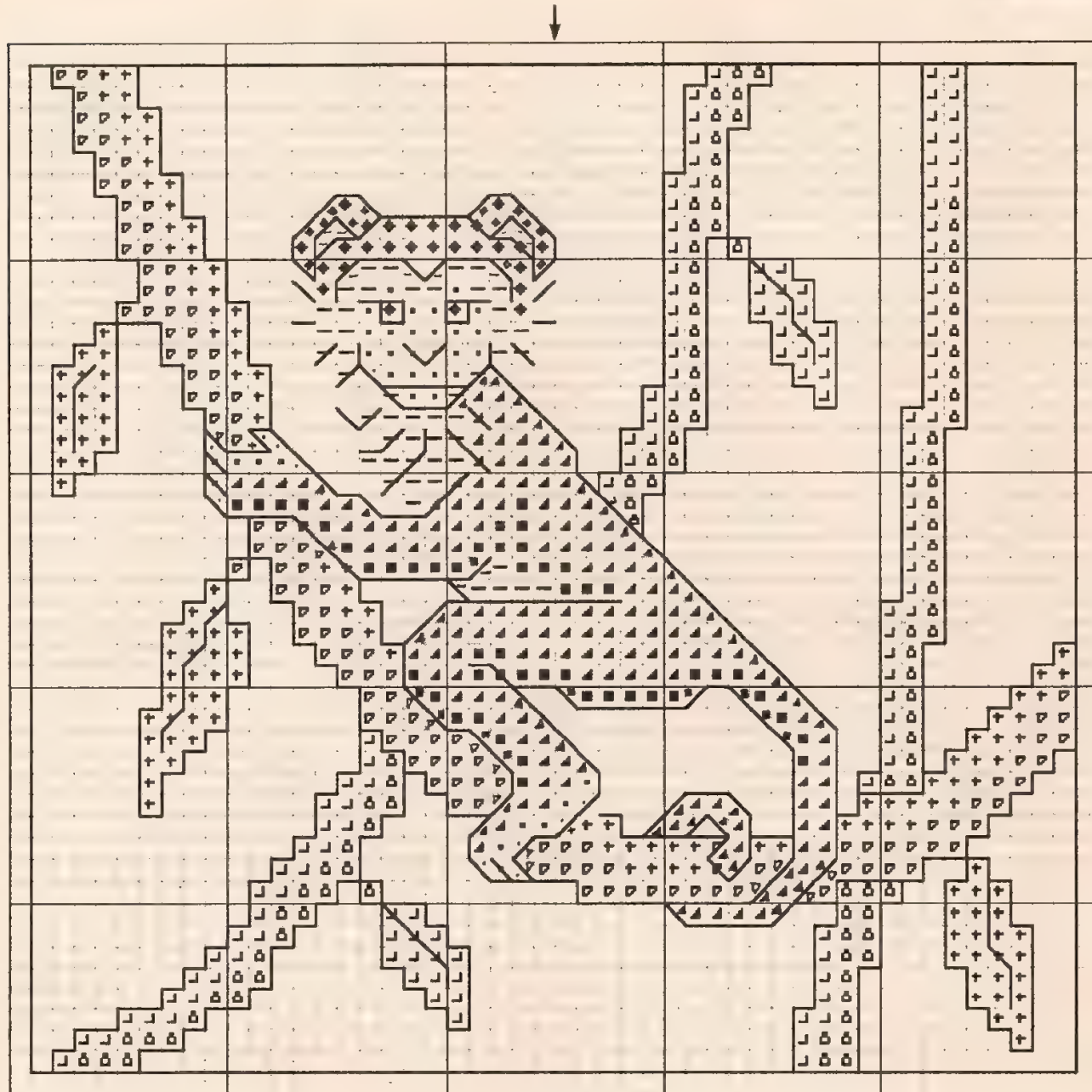
Pattern B

African Afghan Color Key, DMC Numbers

	Light Brown, 435		Light Parrot Green, 905		Straw, 3821
	Medium Brown, 433		Dark Brown Grey, 3787		Very Dark Pistachio Green, 319
	Light Straw, 3822		Medium Baby Blue, 334		Copper, 921
	Ecru, ECRU		White, blanc		Very Dark Parrot Green, 904
	Dark Pistachio Green, 367		Very Dark Coffee Brown, 898		Very Dark Salmon, 347

Backstitch with
Black Brown, 3371

African Afghan (project on page 22)

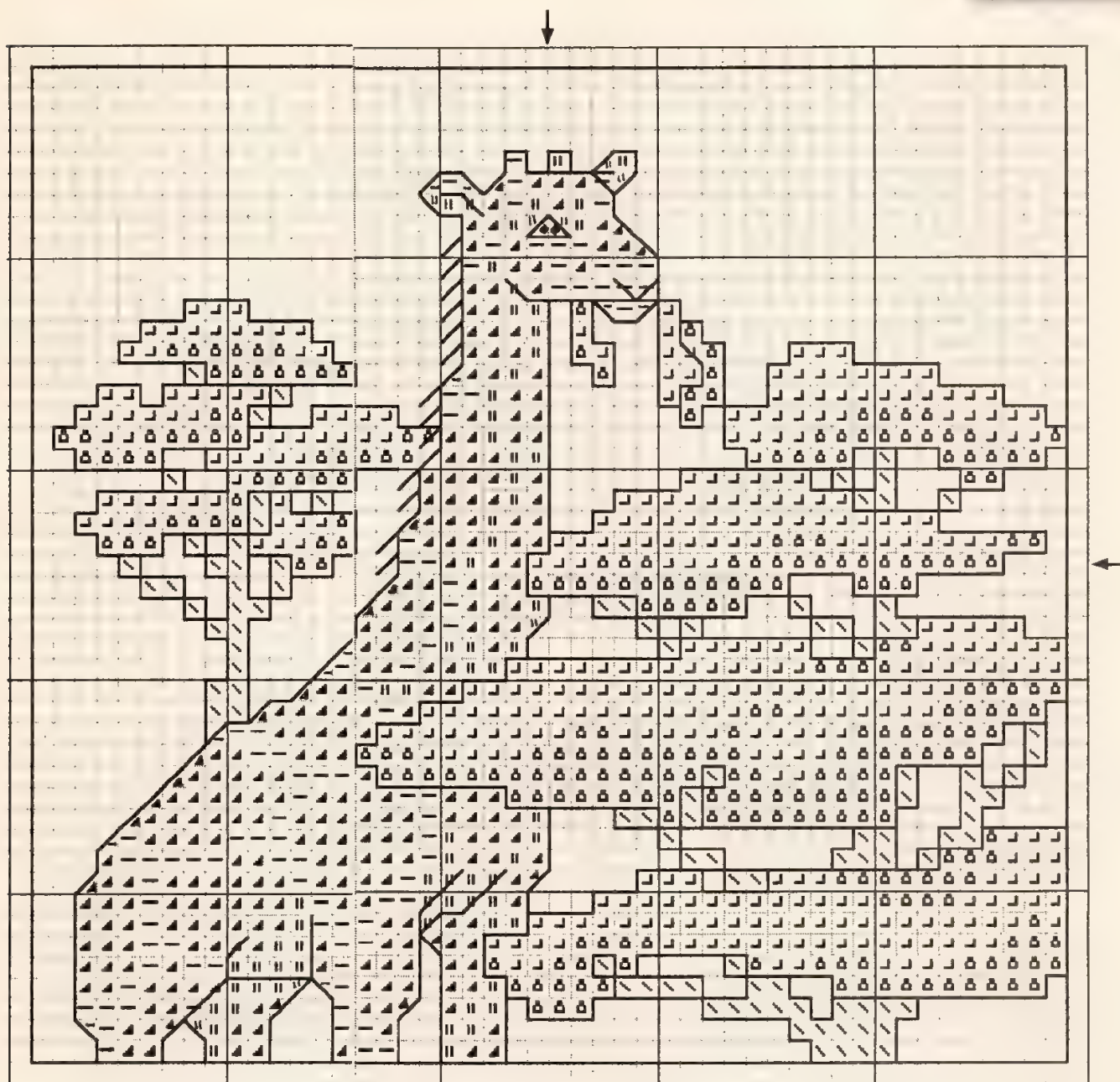
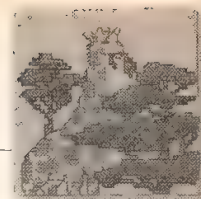


Pattern C

AFRICAN AFGHAN SQUARE PLACEMENT

B		C		D
	D		A	
A		B		C
	C		D	
D		B		A
	C		D	
A		B		C

African Afghan (project on page 22)



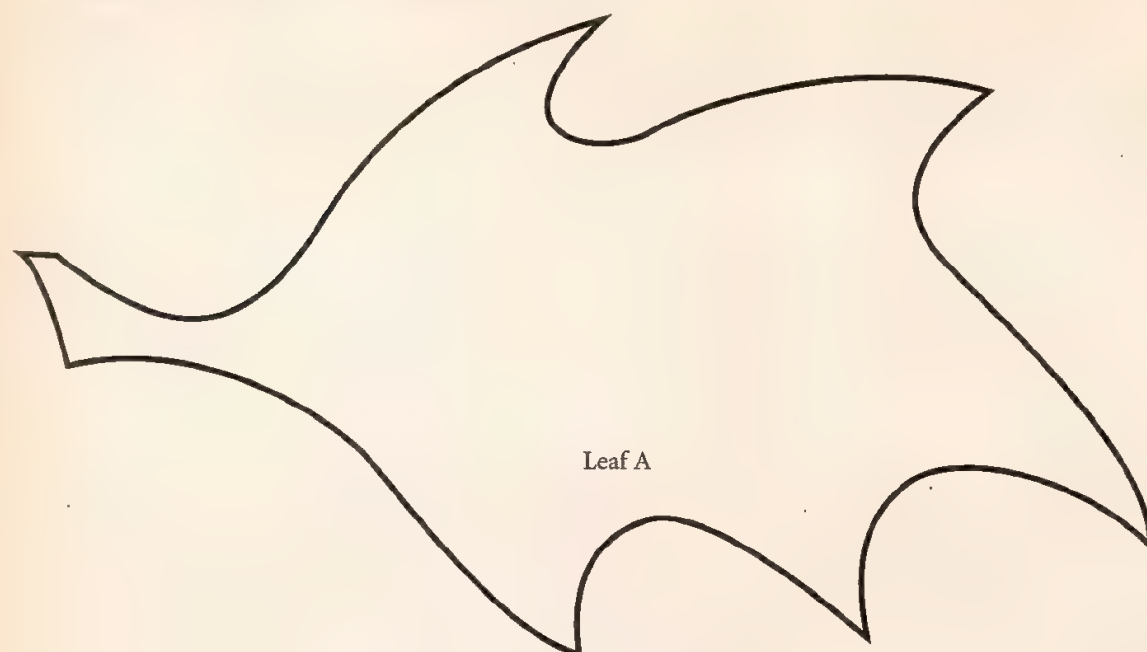
Pattern D

African Afghan Color Key, DMC Numbers

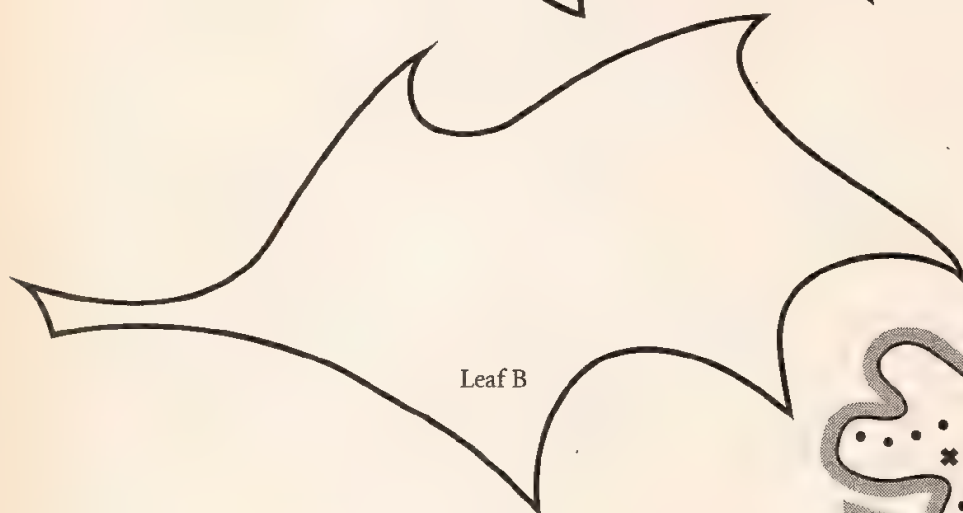
Light Brown, 435	Light Parrot Green, 905	Straw, 3821
Medium Brown, 433	Dark Brown Grey, 3787	Very Dark Pistachio Green, 319
Light Straw, 3822	Medium Baby Blue, 334	Copper, 921
Ecru, ECRU	White, blanc	Very Dark Parrot Green, 904
Dark Pistachio Green, 367	Very Dark Coffee Brown, 898	Very Dark Salmon, 347

Backstitch with
Black Brown, 3371

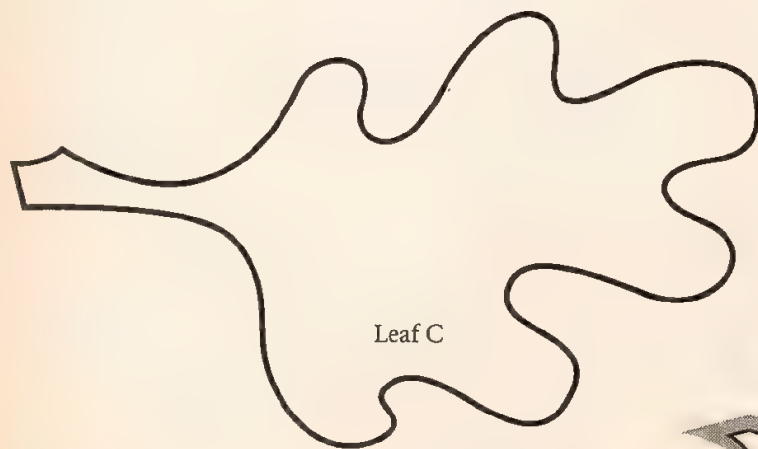
Place Card Pins (project on page 25)



Leaf A



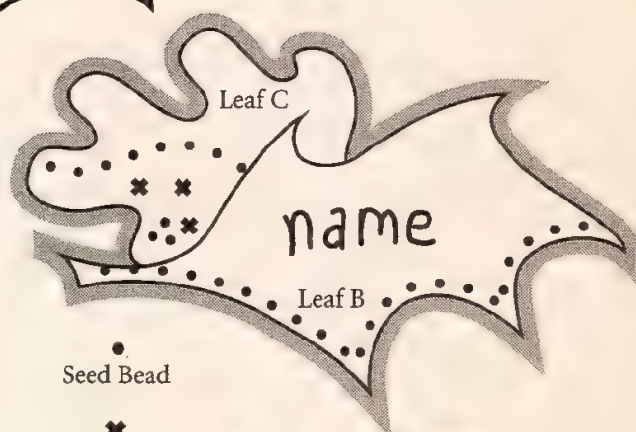
Leaf B



Leaf C

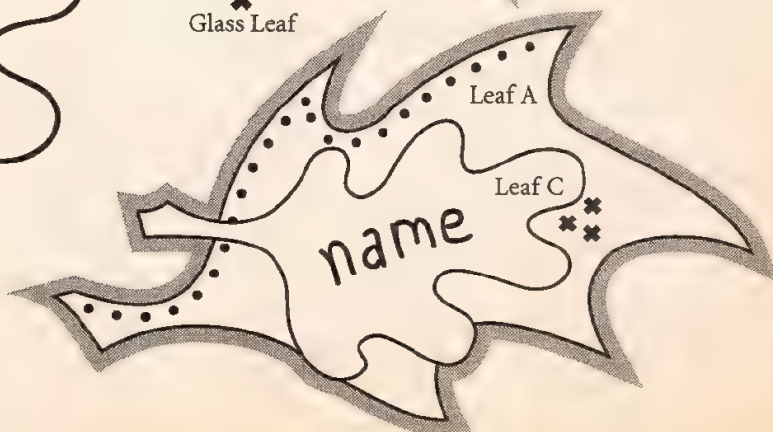
Leaves at actual size

LEAF PLACEMENT
suggested arrangements

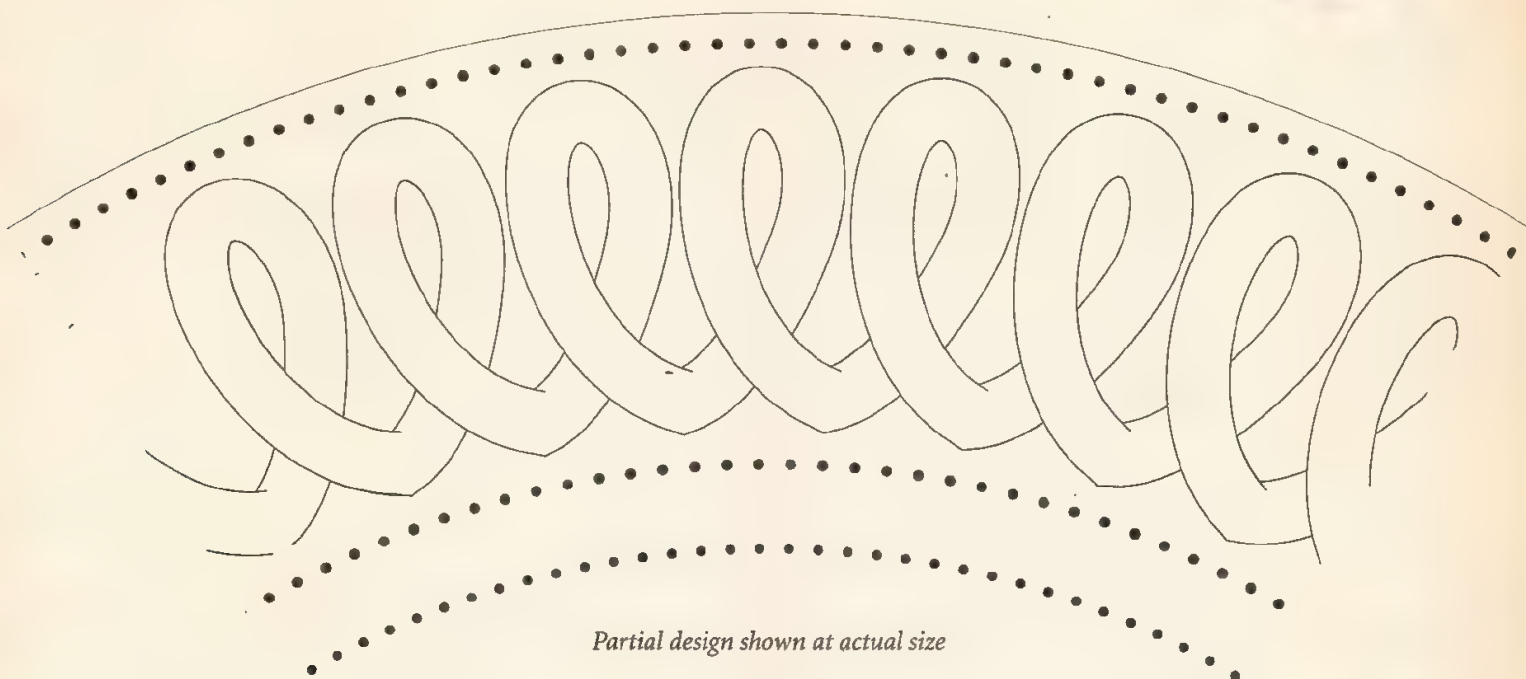
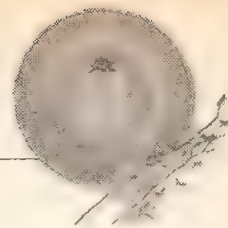


Seed Bead

Glass Leaf



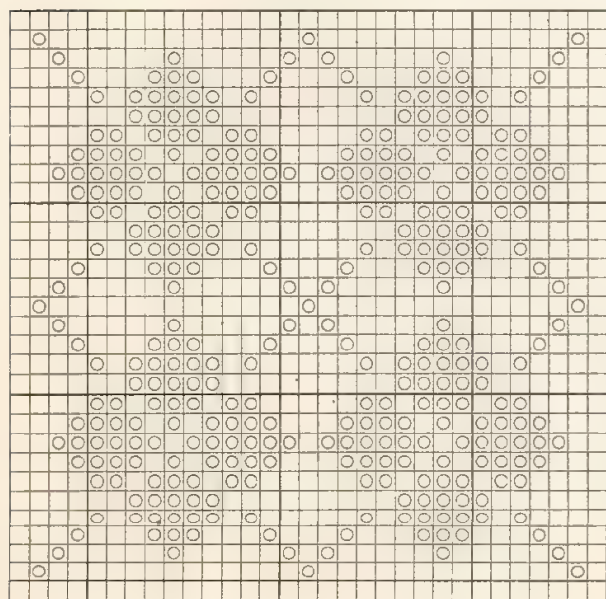
Romantic Remembrance Wedding Plate (project on page 30)



Easy Argyle Sweater (project on page 78)

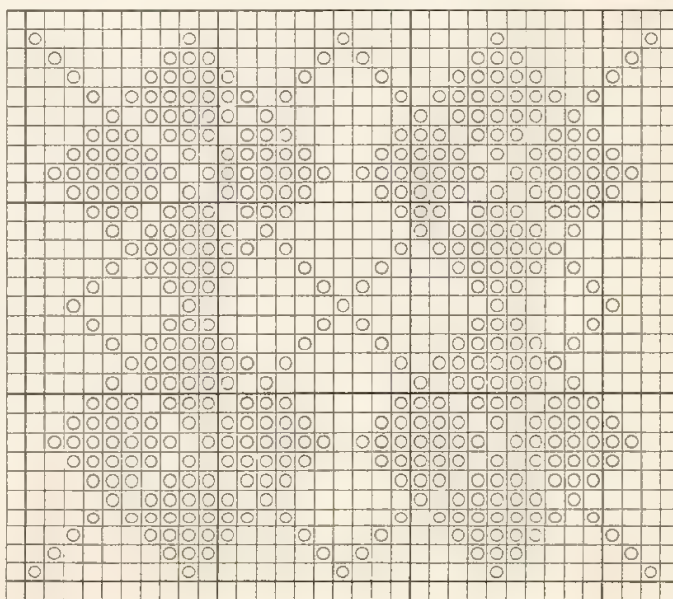


29 Rows



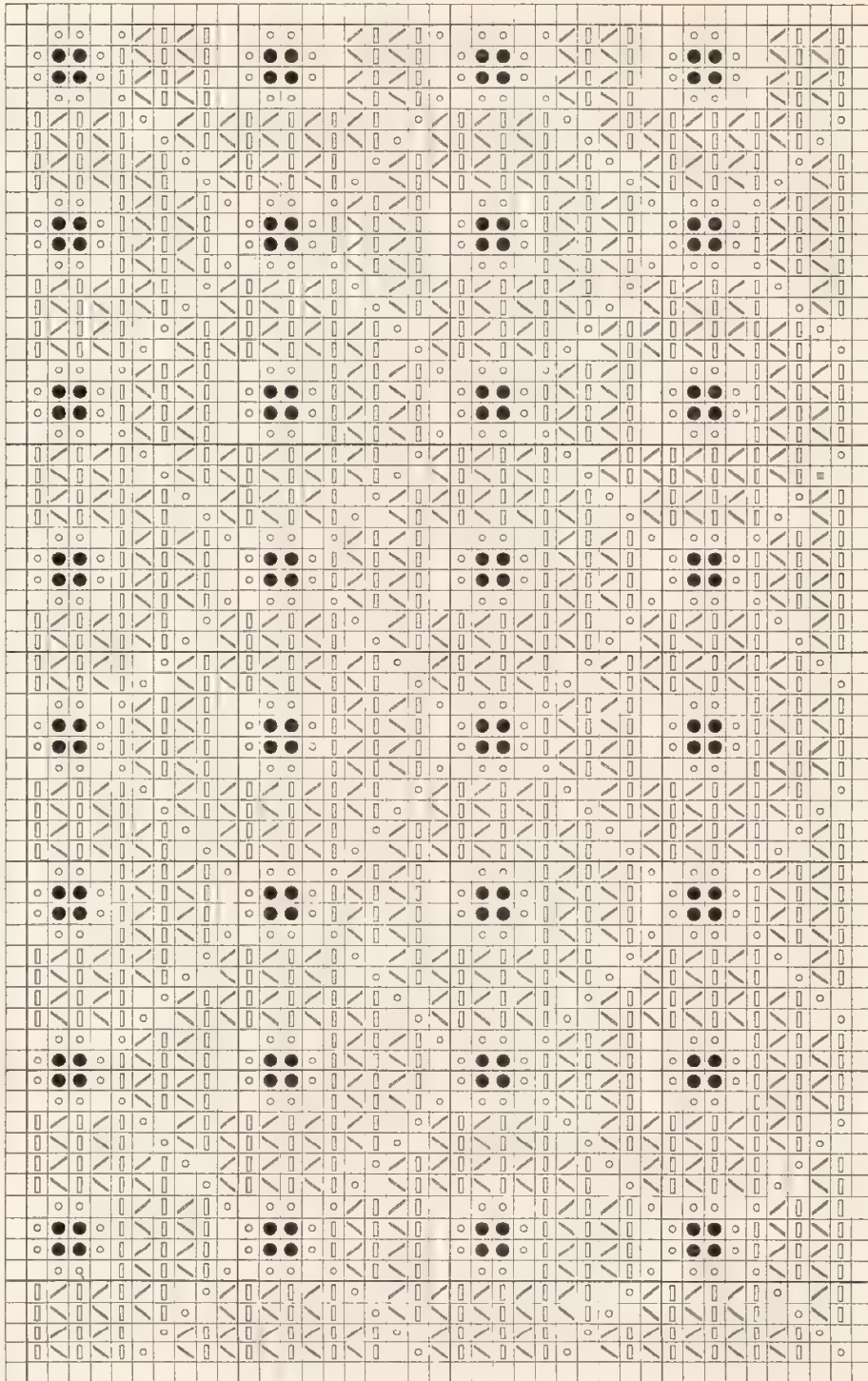
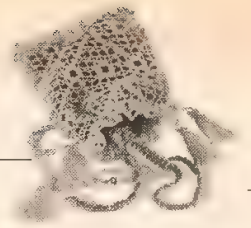
29st

29 Rows



33st

A Purse for the Princess Bride (project on page 32)



RND 41

THE PRINCESS BRIDE
PURSE CROCHET KEY

- Space
- P popcorn
- ▬ Bar
- ↘ ↙ Lacet
- Open Area

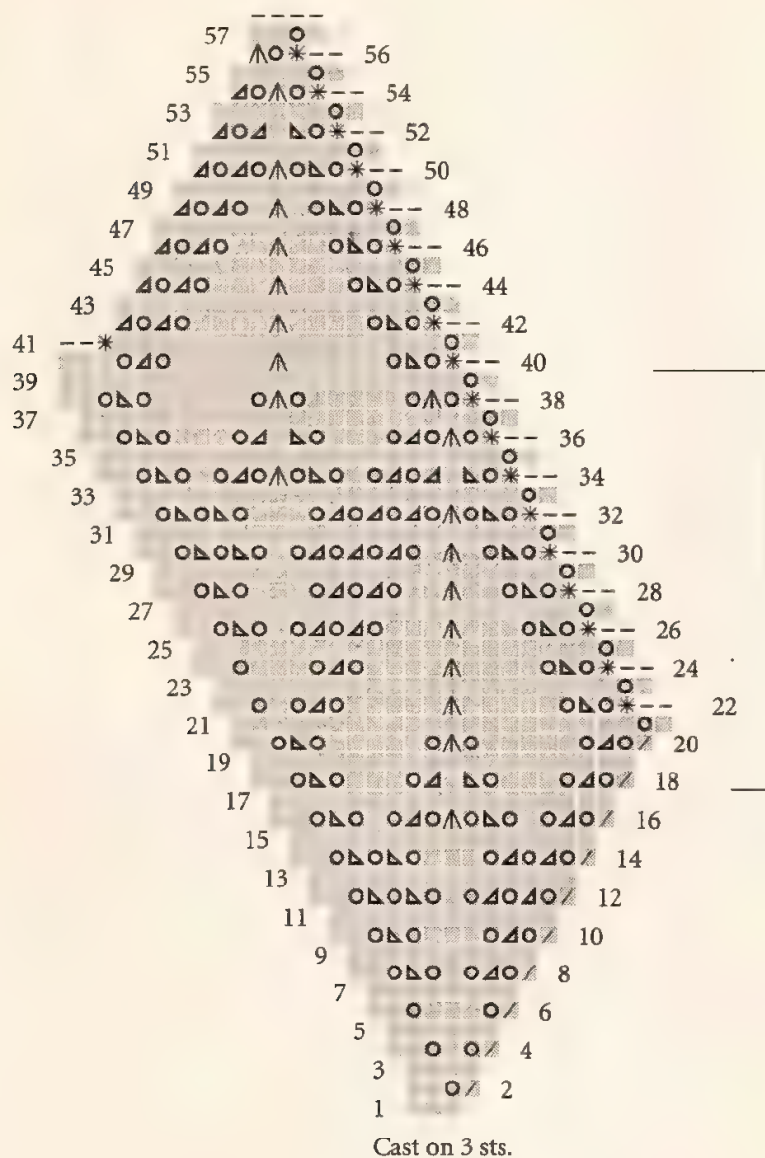
RND 1

Burgundy Wrap Sweater (project on page 36)

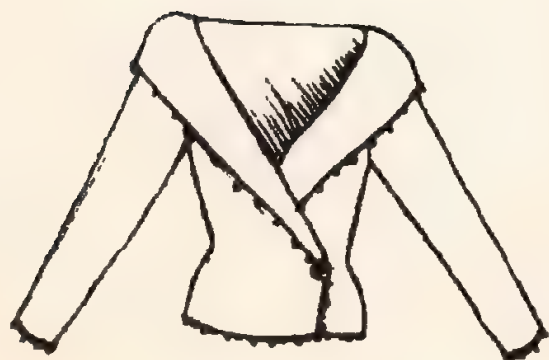


WEDDING SWEATER STITCH PATTERN KEY

- Yarn forward and over needle (yo)
- ▴ SSK-SL 1, K1, PSSO
- ▲ K3 tog
- * St left on RH needle after BO
- BO 1st
- △ K2 tog on RS rows, P2 tog on WS rows
- / K1 TBL on RS rows, P1 TBL on WS rows



Work rows 1-21,
then work rows 22-39 for required length,
then work rows 40-57,
cast off remaining 4 sts.



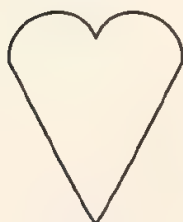
Bridal Bouquet Keepsake Frame (project on page 40)



POLYCLAY FRAME
PATTERN KEY
actual size



Medium Heart

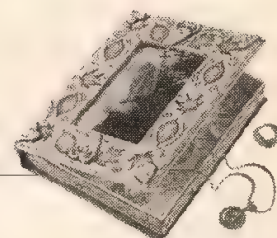


Large Heart



For positioning

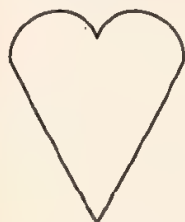
Antique Look Photo Box (project on page 42)



HEART CUTOUTS
actual size



Medium Heart



Large Heart

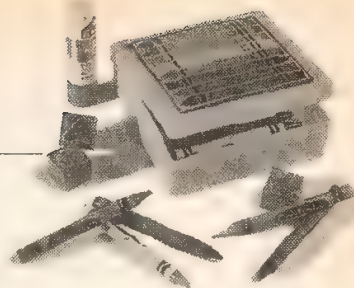


Front of box

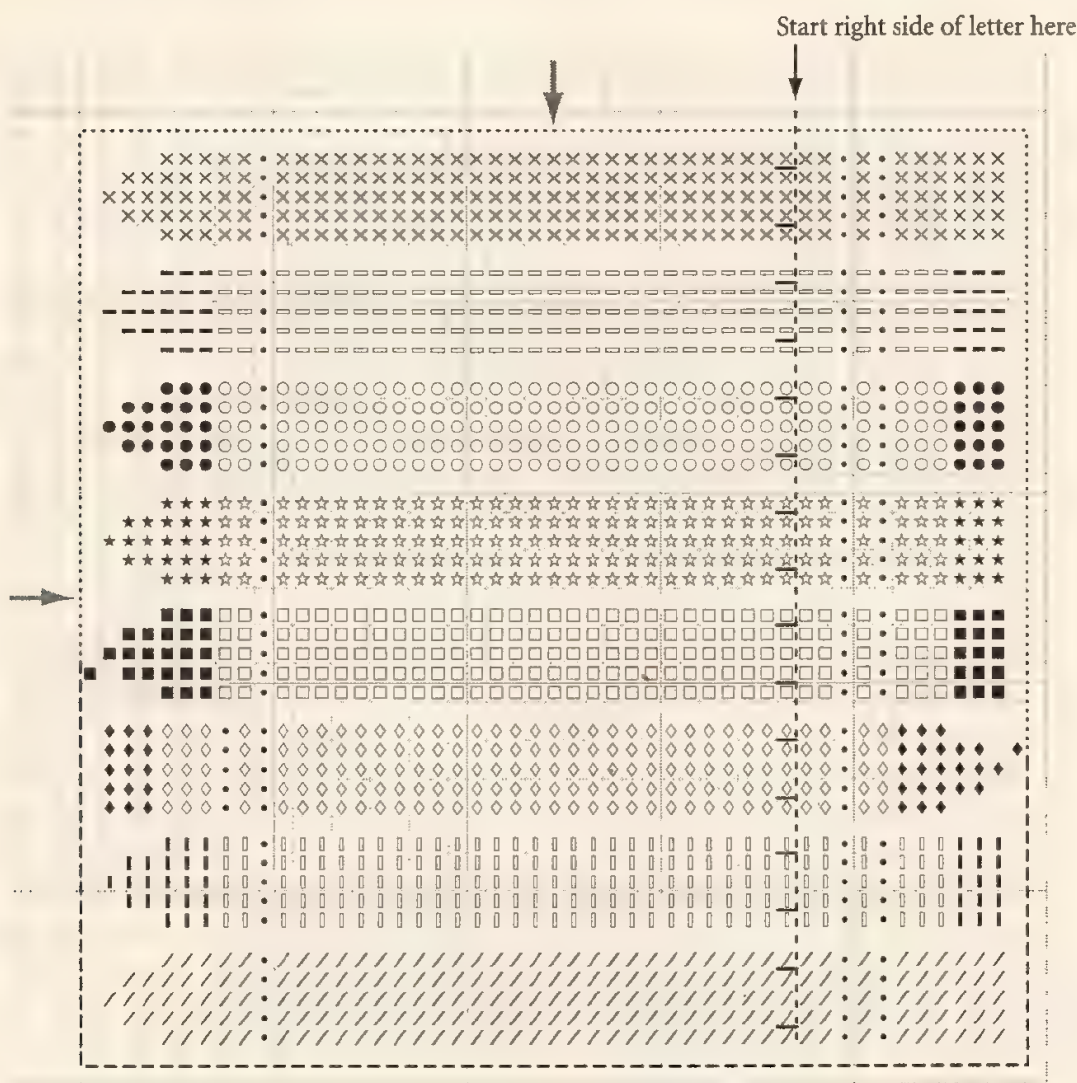


Back of box














Colorful Crayon Box (project on page 66)



A B C D E F G H I J K L M N O
P Q A S T U V W X Y Z



Colorful Crayon Box Color Key, Anchor Numbers

 Blue, 131	 Green, 205	 Bubblegum, 96
 Dark Blue, 134	 Bright Green, 230	 Raspberry, 88
 Red, 13	 Pale Yellow, 305	 Pale Teal, 186
 Bright Red, 47	 Bright Yellow, 298	 Turquoise Bright, 188
 Lavender, 111	 Peach, 328	 Kreinik #16 Med Braid Black, 005
 Purple, 102	 Orange, 332	

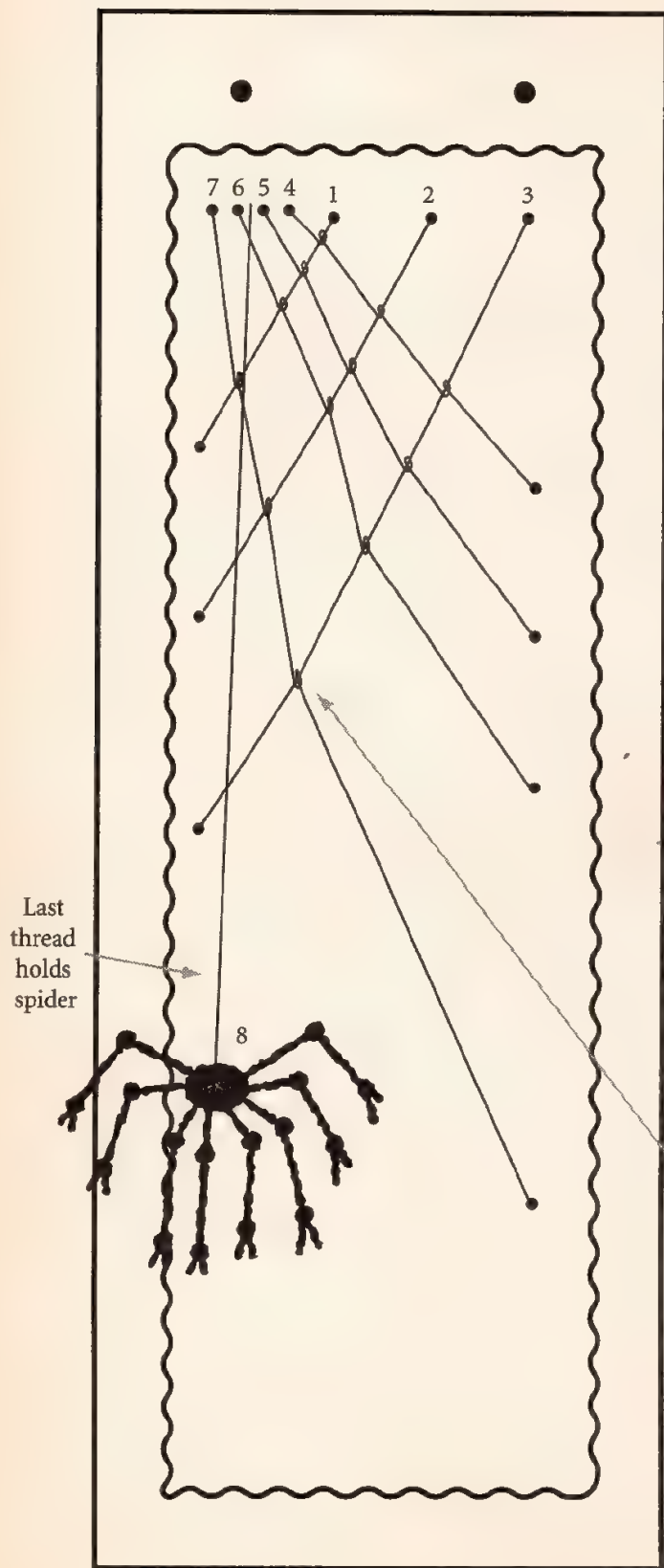
Background

Kreinik #16 Med Braid, Starburst 095
Braid 095, Starburst

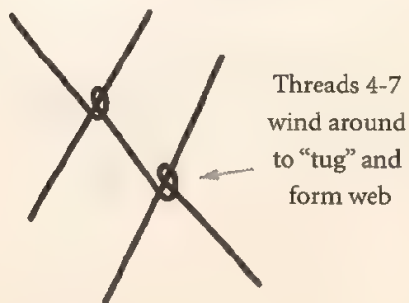
Backstitch with - name or initials with 4 strands
Black, 403

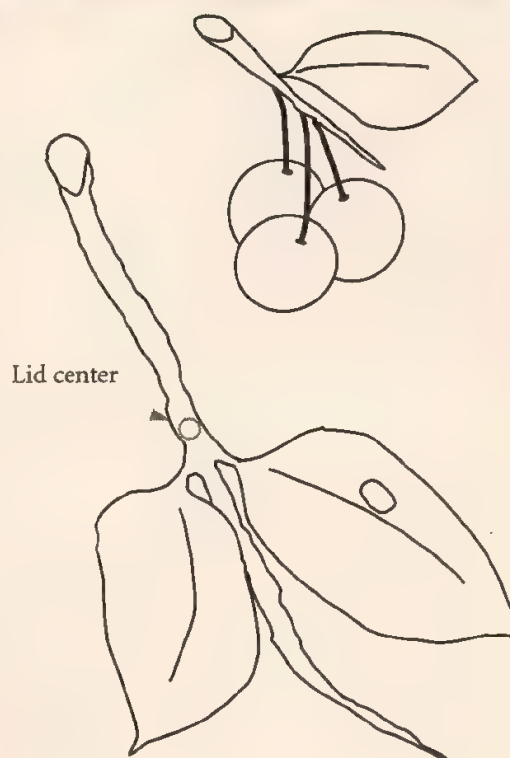
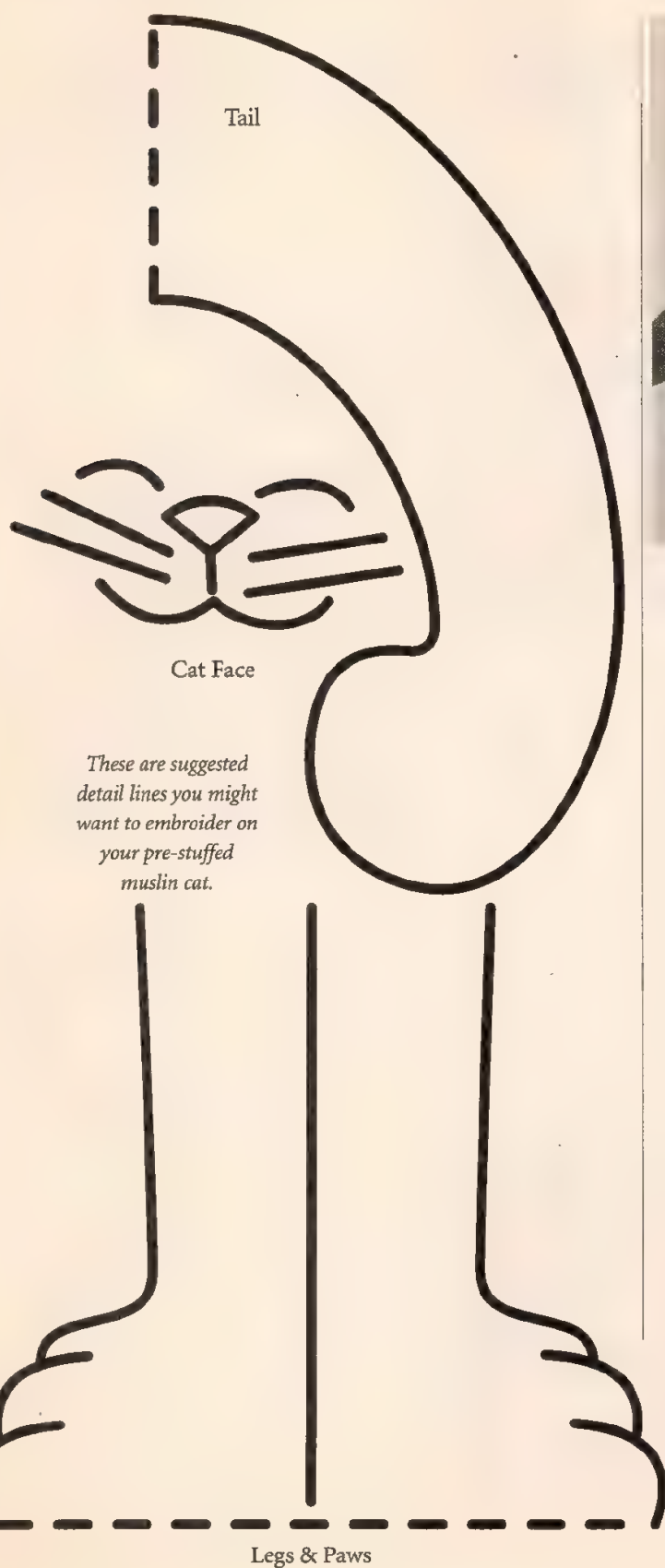
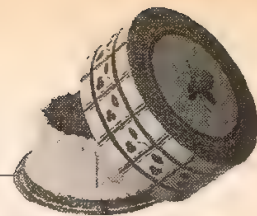
Spooky Spider Card (project on page 90)

People Feeder (project on page 63)



Threading enlargement





This pattern was omitted from the August issue.

Ribbon Embroidery Stitch Guide

Lazy Daisy Stitch

The lazy daisy stitch is one of the most commonly used traditional embroidery stitches. We use it for leaves, flowers, foliage, flower centers, and much more. As with all stitches, the width of ribbon you use will determine the finished size of the lazy daisy. Make some with 2mm, 4mm, and 7mm.



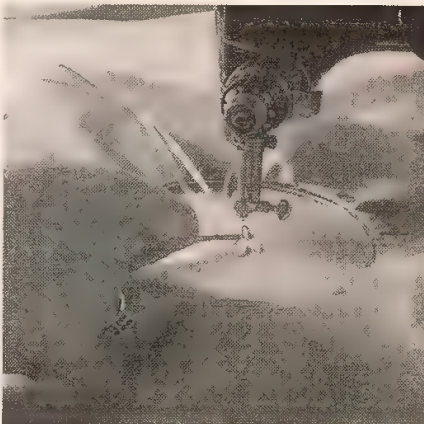
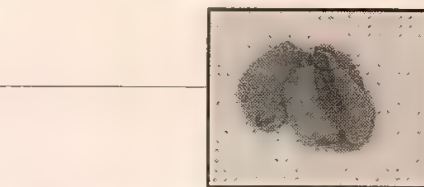
When beginning any stitch except the chain stitch, start by stitching at the end of the ribbon.

1 To sew a lazy daisy stitch, use tweezers to hold the ribbon in place as you sew. Anchor the end of a 12" length of ribbon by taking a few stitches on it, then hold the ribbon out of the way and stitch out about $\frac{1}{4}$ ", stopping with the needle down.

2 Bring the ribbon around the needle and stitch a couple stitches to anchor it. Don't pull it too tight, let it lie comfortably (not too

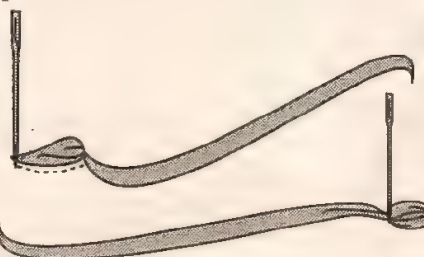
tight, not too loose). The ribbon should lie flat in the center and a bit squished at the ends.

3 Hold the ribbon out of the way and stitch back to the starting point.



When doing stitches like the lazy daisy, hold the ribbon in place with serger tweezers.

4 Bring the ribbon back to the starting point and stitch to anchor it. You don't

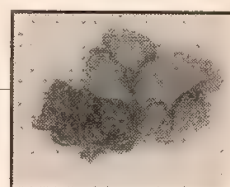


want it too tight or too loose. Try to shape it a bit, holding it with the tweezers



If you want a squished end, hold the ribbon perpendicular to the needle.

French Knot



Now we are going to do some French knots. They're easy!

1 Anchor the end of the ribbon. With the needle down, wind the ribbon around the needle about three times. Keep the ribbon tension medium—not too tight or loose. The size of the French

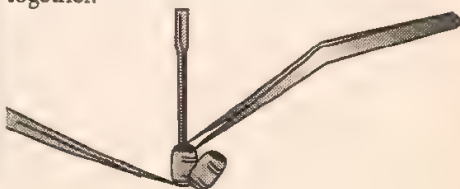


When making French knots and bullion stitches, wrap the ribbon around the needle.

knot is determined by the width of the ribbon and the number of times you wrap it around the needle.



2 Holding the wrapped ribbon in place with tweezers, stitch outside the knot to anchor it. You may be more comfortable sewing this stitch by turning the hand wheel by hand. French knots are often done in clusters. Try doing a couple together.



AC CALENDAR

Sep 5-7 CA, San Jose. 23rd Annual Tapestry in Talent's Festival of the Arts, Downtown. Estimated public attendance: 300,000. 400 exhibitor spaces. Contact: Tapestry in Talent, 1181 N. 4th St. Ste. C, San Jose, CA 95112. PH: 408-293-9728 or FAX: 408-294-3479.

Sep 5-7 GA, Newnan. Powers' Crossroads Country Fair & Art Festival, GA Hwy. 34 W. Estimated public attendance: 50,000. 300 exhibitor spaces. Contact: Roxanne or Arthur Wallis, PO Box 899, Newnan, GA 30264. PH: 770-253-2011 or FAX: 770-253-8180.

Sep 5 MS, West Point. Prairie Arts Festival, Downtown. Estimated public attendance: 35,000. 560 exhibitor spaces. Contact: Louise Campbell, PO Box 177, West Point, MS 39773. PH: 601-494-5121 or FAX: 601-494-6396.

Sep 5-7 NE, Lexington. Antiques & Crafts Extravaganza, Dawson Fairgrounds. Estimated public attendance: 14,000. 250 exhibitor spaces. Contact: Lorinda Lauby, PO Box 97, Lexington, NE 68850. PH: 308-324-5504 or FAX: 308-324-5505.

Sep 11-13 GA, Stone Mountain. 30th Annual Yellow Daisy Festival, Stone Mountain Park. Estimated public attendance: 300,000. 410 exhibitor spaces. Contact: Chuck Bonelli, PO Box 778, Stone Mountain, GA 30086. PH: 770-498-5633 or FAX: 770-413-5059.

Sep 11-12 NC, Morganton. Historic Morganton Festival, Downtown. Estimated public attendance: 60,000. 360 exhibitor spaces. Contact: Sharon Jablonski or Mel Cohen, PO Box 1472, Morganton, NC 28680. PH: 704-438-5252 or 438-3646. FAX: 704-438-5264.

Sep 11-12 SC, Aiken. Aiken's Makin'. Estimated public attendance: 25,000. 250 exhibitor spaces. Contact: Libby Taylor, PO Box 892, Aiken, SC 29802. PH: 803-641-1111 or FAX: 803-641-4174.

Sep 12-13 CT, Glastonbury. On The Green Art & Craft Show. Estimated public attendance: 15,000. 250 exhibitor spaces. Contact: Pat Noeker, PO Box 304, Glastonbury, CT 06033. PH: 860-633-0827.

Sep 12-13 MI, Rochester. Art & Apples Festival, Municipal Park.

Estimated public attendance: 100,000. 300 exhibitor spaces. Contact: Sally Mattson, 407 Pine St., Rochester, MI 48307. PH: 248-651-4110 or FAX: 248-651-4757.

Sep 12-13 TN, Germantown. Festival, C.O. Franklin-Morgan Woods Park. Estimated public attendance: 65,000. 400 exhibitor spaces. Contact: Melba Fristick, PO Box 381741, Germantown, TN 38138. PH: 901-757-9212.

Sep 13 OH, Sylvania. 41st Annual Arts & Crafts Festival, Starlite Plaza. Estimated public attendance: 30,000. 400 exhibitor spaces. Contact: Judy Grady, PO Box 114, Wellsboro, PA 16901. PH: 717-724-1926 or FAX: 717-724-5084.

Sep 18-20 NC, Winston-Salem. Carolina Craftsmen's Fall Classic, Lawrence Joel Veteran's Memorial Coliseum. Estimated public attendance: 20,000. 250 exhibitor spaces. Contact: Gilmore Enterprises, Inc., 1240 Oakland Ave., Greensboro, NC 27403. PH: 910-274-5550 or FAX: 910-274-1084.

Sep 19-20 CA, San Juan Bautista. 21st Annual Arts & Crafts Show, San Juan Bautista Streets. Estimated public attendance: 30,000. 400 exhibitor spaces. Contact: San Juan Bautista COC, PO Box 1037, San Juan Bautista, CA 95045. PH: 408-623-2454 or FAX: 408-623-0674.

Sep 19 KS, Hillsboro. Arts & Crafts Fair, Downtown. Estimated public attendance: 45,000. 400 exhibitor spaces. Contact: Hillsboro Arts & Crafts Assn., 109 S. Main, Hillsboro, KS 67063. PH: 316-947-3506 or FAX: 316-947-3779.

Sep 19-20 MO, Ladue. Tilles Arts & Crafts Fall Fair, Tilles Co. Park. Estimated public attendance: 8,000. 252 exhibitor spaces. Contact: Donna Hill, 550 Weidman Rd., Ballwin, MO 63123. PH: 314-391-0900 or FAX: 314-527-2259.

Sep 19-26 TX, Amarillo. Tri-Sate Fair, 10th & Grand. Estimated public attendance: 200,000. 300 exhibitor spaces. Contact: Convention & Visitors Council, Cheri Christensen, PO Drawer 9480, Amarillo, TX 79105. PH: 806-376-7767 or FAX: 806-376-6942.

Sep 19-20 WI, Milwaukee. Craft

Fair USA, State Fair Park. Estimated public attendance: 16,000. 300 exhibitor spaces. Contact: Wisconsin Festivals, Karie Bennett/Loring Talasky, 9312 W. National Ave., West Allis, WI 53227. PH: 414-321-2100.

Sep 23-Oct 4 CA, Bakersfield. Kern County Fair, Fairgrounds. Estimated public attendance: 440,000. 500 exhibitor spaces. Contact: Jeannie Burton, 1142 S. P St., Bakersfield, CA 93307. PH: 805-833-4900 or FAX: 805-836-2743.

Sep 25-27 VA, Virginia Beach. Neptune Festival, Beach Boardwalk. Estimated public attendance: 300,000. 250 exhibitor spaces. Contact: Nancy Creech, 265 Kings Grant Rd. Ste. 102, Virginia Beach, VA 23452. PH: 757-498-0215 or FAX: 757-498-1355.

Sep 26-27 IN, Madison. Chautauqua, Downtown. Estimated public attendance: 60,000. 270 exhibitor spaces. Contact: Tricia Priest, 301 E. Main St., Madison, IN 47250. PH: 800-559-2956 or 812-265-2956 or FAX: 812-273-3694.

Sep 26-27 KS, Topeka. Cider Days Fall Festival, Kana-Expo Center. Estimated public attendance: 20,000. 300 exhibitor spaces. Contact: American Lung Assoc., 4300 Drury Ln., Topeka, KS 66604. PH: 913-272-9290 or FAX: 785-272-9297.

Sep 26-27 TN, Cordova. Arts & Crafts Festival, Community Ctr. Estimated public attendance: 20,000. 350 exhibitor spaces. Contact: Coy Haraway, 8501 Macon Rd., Cordova, TN 38018. PH: 901-753-1234 or FAX: 901-753-3878.

Sep 27 NJ, Hoboken. Art & Music Festival-Fall. Estimated public attendance: 50,000. 300 exhibitor spaces. Contact: Jeri Fallow, 94 Washington St., Hoboken, NJ 07030. PH: 201-420-2207 or FAX: 201-420-2388.

Oct 1-4 IN, Greenfield. James Whitcomb Riley Festival, Downtown. Estimated public attendance: 100,000. 300 exhibitor spaces. Contact: James Whitcomb Riley Festival Assoc., Inc., PO Box 554, Greenfield, IN 46140. PH: 317-462-2141 or FAX: 317-462-8870.

Oct 2-4 KY, Louisville. St. James Court Art Show, Historic Old Louisville. Estimated public

attendance: 350,000. 350 exhibitor spaces. Contact: Susan Coleman, PO Box 3804, Louisville, KY 40208. PH: 502-635-1842 or FAX: 502-635-1296.

Oct 2-3 TN, Erwin. Apple Festival, Downtown. Estimated public attendance: 80,000. 300 exhibitor spaces. Contact: Faye Bailey, PO Box 713, Erwin, TN 37650. PH: 423-743-4891 or FAX: 423-743-0942.

Oct 2-4 TN, Knoxville. Holiday Craft & Gift Show, Jacob Building at Chilhowee Park. Estimated public attendance: 14,000. 300 exhibitor spaces. Contact: ESAU, Inc., PO Box 50096, Knoxville, TN 37950. PH: 423-588-1233, 800-588-ESAU or FAX: 423-588-6938.

Oct 2-4 TN, Tiptonville. Reelfoot Arts & Crafts Fall Festival, Reelfoot Lake. Estimated public attendance: 40,000. 375 exhibitor spaces. Contact: Willard or Laurice Hearn, 206 N. Ct., Tiptonville, TN 38079. PH: 901-253-7276.

Oct 2-4 VA, Roanoke. Virginia-Carolina Craftsmen's Fall Classic, Civic Ctr. Estimated public attendance: 20,000. 250 exhibitor spaces. Contact: Gilmore Enterprises, 1240

(continued on page 58)

Add your show

To add your show listing to the calendar, send us your information.

Show date: _____

State/City: _____

Show Name: _____

Est. Attendance: _____

Exhibitor Spaces: _____

Contact: _____

Address: _____

City/State: _____

Phone: _____

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A&C CALENDAR

(continued from page 57)

- Oakland Ave., Greensboro, NC 27403. PH: 910-274-5550 or FAX: 910-274-1084.
- Oct 3 GA, Harlem.** Oliver Hardy Festival, Main St. Estimated public attendance: 23,000. 250 exhibitor spaces. Contact: Jean Dove or Clara Phillips, PO Box 99, Harlem, GA 30814. PH: 706-556-3448 or FAX: 706-556-3293.
- Oct 3-4 KY, Henderson.** Big River Arts & Crafts Festival, John James Audobon State Park. Estimated public attendance: 75,000. 350 exhibitor spaces. Contact: Shirley Dexter, 3860 US Hwy. 60 W., Owensboro, KY 42301. PH: 502-926-4433 or FAX: 502-684-0714.
- Oct 4 CA, Lancaster.** Chamber Flea Market & Family Bazaar, Antelope Valley Fairgrounds. Estimated public attendance: 10,000. 300 exhibitor spaces. Contact: Lancaster COC, 554 W. Lancaster Blvd., Lancaster, CA 93534. PH: 805-948-4518 or FAX: 805-949-1212.
- Oct 9-11 MO, Mt. Vernon.** Apple Buffer Makin' Days, Downtown Square. Estimated public attendance: 45,000. 430 exhibitor spaces. Contact: Doris McBride, PO Box 373, Mt. Vernon, MO 65712. PH: 417-466-7654 or FAX: 417-466-7654.
- Oct 9-11 VA, Chantilly.** Craftsman's Classic Arts & Crafts Show, Capital Expo Ctr. Estimated public attendance: 20,000. 350 exhibitor spaces. Gilmore Enterprises, Inc., 1240 Oakland Ave., Greensboro, NC 27403. PH: 910-274-5550 or FAX: 910-274-1084.
- Oct 10 AL, Selma.** Riverfront Market, Selma's Antebellum Riverfront. Estimated public attendance: 30,000. 400 exhibitor spaces. Elise Blackwell, PO Box 745, Selma, AL 36702. PH: 334-872-1026 or FAX: 334-242-8428.
- Oct 10-11 MO, St. Louis.** Arts & Crafts Fair, South County YMCA. Estimated public attendance: 6,000. 260 exhibitor spaces. Contact: Jayne Swantner, 12736 Southfork Rd., St. Louis, MO 63128. PH: 314-843-3117, 843-6703 or FAX: 314-842-4108.
- Oct 10-11 NJ, Flemington.** Crafts Festival. 310 exhibitor spaces. Contact: United Craft Enterprises, Ltd., PO Box 326, Masonville, NY 13804. PH: 607-265-3230 or FAX: 607-265-3792.
- Oct 10-12 NY, Castile.** Arts & Crafts Show, Letchworth State Park. Estimated public attendance: 125,000. 350 exhibitor spaces. Contact: '98 Letchworth Show, 31 S. Main St., Perry, NY 14530. PH: 716-237-3517 or FAX: 716-237-6385.
- Oct 15-17 AR, Bella Vista.** Arts & Crafts Festival, Meadowland. Estimated public attendance: 30,000. 375 exhibitor spaces. Contact: Bella Vista A&C Festival, PO Box 5009, Bella Vista, AR 72714. PH: 501-855-2064.
- Oct 15-19 AR, War Eagle.** Arts & Crafts, Hillbilly Corner Fairgrounds. Estimated public attendance: 50,000. 250 exhibitor spaces. Contact: Laura Fultz, 22530 Deer Run Rd., Hindsville, AR 72738. PH: 501-789-5726 or FAX: 501-789-5726.
- Oct 16-18 MD, Gaithersburg.** 23rd Annual National Art & Craft Fair, Montgomery Cty. Fairgrounds. Estimated public attendance: 20,000. 400 exhibitor spaces. Contact: National Crafts, Ltd., 4845 Rumier Rd., Chambersburg, PA 17201. PH: 717-369-4810 or FAX: 717-369-5001.
- Oct 16-18 VA, Chantilly.** Capital Women's Show, Capitol Expo Center. Estimated public attendance: 13,000. 250 exhibitor spaces. Contact: Int'l. Creative Events, 20 W. Aylesbury Rd., Timonium, MD 21093. PH: 800-638-6396 or FAX: 410-771-1158.
- Oct 17-18 AL, Northport.** 27th Annual Kentuck Festival of the Arts, Kentuck Park. Estimated public attendance: 30,000. 300 exhibitor spaces. Contact: Miah Michaelson, 503 Main Ave., Northport, AL 35476. PH: 205-758-1257 or FAX: 205-758-1258.
- Oct 17-18 CA, Half Moon Bay.** Art & Pumpkin Festival, Main St. Estimated public attendance: 200,000. 255 exhibitor spaces. Contact: Betty Stone, PO Box 274, Half Moon Bay, CA 94019. PH: 650-726-9652 or FAX: 650-726-5028.
- Oct 17-18 GA, Dahlonega.** Gold Rush Days, Downtown around the Square. Estimated public attendance: 250,000. 295 exhibitor spaces. Contact: Thomas Seabolt, PO Box 774, Dahlonega, GA 30533. PH: 706-864-7247.
- Oct 17 KY, Glendale.** Crossing Festival, Community Park. Estimated public attendance: 15,000. 300 exhibitor spaces. Contact: Sheree Vance, PO Box 131, Glendale, KY 42740. PH: 502-369-6188.
- Oct 17-18 NC, Hickory.** Catawba Craft Show, American Legion Fairgrounds. Estimated public attendance: 4,000. 300 exhibitor spaces. Contact: Barbara Strickland, 109 Keenan Ln., Mooresville, NC 28115. PH: 704-663-4070 or FAX: 704-662-8606.
- Oct 23-25 VT, Essex Junction.** Fall Craft Show, Chantlawn Valley Fairgrounds. Estimated public attendance: 40,000. 400 exhibitor spaces. Contact: Sally Washburn, PO Box 8139, Essex, VT 05451. PH: 802-878-4786 or FAX: 802-878-5778.
- Oct 24 FL, Cocoa.** 18th Annual Fall Craft Show, Village Streets & Civic Ctr. Estimated public attendance: 35,000. 350 exhibitor spaces. Contact: Jack Wharton, PO Box 1, Cocoa, FL 32923. PH: 407-631-9075 or FAX: 407-690-0056.
- Oct 24-25 FL, Mount Dora.** Craft Fair, Downtown. Estimated public attendance: 175,000. 335 exhibitor spaces. Contact: Mount Dora Village Merchants, PO Box 378, Mt. Dora, FL 32757. PH: 352-735-1191.
- Oct 24 MS, Macon.** Dancing Rabbit Festival, Main St. (downtown). Estimated public attendance: 10,000. 250 exhibitor spaces. Contact: Dorothy Baker or Debbie White, PO Box 308, Macon, MS 39341. PH: 601-726-4456 or 800-487-0165. FAX: 601-726-4080.
- Oct 31 AL, Elberta.** German Sausage Festival, Downtown Park. Estimated public attendance: 20,000. 250 exhibitor spaces. Contact: Elberta Vol. Fire Dept., PO Box 152, Elberta, AL 36530. PH: 334-986-5805.
- Nov 5-8 AL, Birmingham.** Christmas Village Festival, Birmingham-Jefferson Civic Ctr. Estimated public attendance: 40,000. 578 exhibitor spaces. Contact: Wendy Melvin, PO Box 101441, Birmingham, AL 35210. PH: 205-836-7178 or FAX: 205-836-5610.
- Nov 6-8 NY, Hamburg.** Christmas in the Country, Fairgrounds. Estimated public attendance: 32,000. 350 exhibitor spaces. Contact: Sally Kaczynski, 197 Kenton Place, Hamburg, NY 14075. PH: 716-646-0185 or FAX: 716-648-4912.
- Nov 6-8 OR, Portland.** Annual Holiday Food & Gift Festival, OR Convention Ctr. Estimated public attendance: 26,000. 300 exhibitor spaces. Contact: Stephanie Hunter, PO Box 91369, Portland, OR 97291. PH: 503-526-1080 or FAX: 503-526-0685.
- Nov 6-8 VA, Richmond.** Virginia-Carolina Craftsmen's Christmas Classic, State Fairgrounds. Estimated public attendance: 35,000. 450 exhibitor spaces. Contact: Gilmore Enterprises, Inc., 1240 Oakland Ave., Greensboro, NC 27403. PH: 910-274-5550 or FAX: 910-274-1084.
- Nov 7-8 GA, Moultrie.** Calico Holiday Arts & Crafts Show, Spence Field. Estimated public attendance: 15,000. 300 exhibitor spaces. Contact: Calico Arts & Crafts, PO Box 28, Tifton, GA 31793. PH: 912-387-7088 or FAX: 912-387-7503.
- Nov 7-8 GA, Toccoa.** Fall Harvest Festival, Downtown. Estimated public attendance: 8,000. 250 exhibitor spaces. Contact: Toccoa-Stephens Cty. COC, PO Box 577, Toccoa, GA 30577. PH: 706-886-2132 or 886-8451. FAX: 706-886-2133.
- Nov 12-15 CO, Denver.** Annual Holiday Food & Gift Festival, Currian Hall. Estimated public attendance: 40,000. 430 exhibitor spaces. Contact: Stephanie Hunter, PO Box 91369, Portland, OR 97291. PH: 503-526-1080 or FAX: 503-526-0685.
- Nov 12-15 SC, Myrtle Beach.** 17th Annual Dickens Christmas Show & Festival, Convention Center. Estimated public attendance: 25,000. 360 exhibitor spaces. Contact: Mary Christ or Pat Elliott, PO Box 332, Myrtle Beach, SC 29578. PH: 803-448-9483 or FAX: 803-626-1513.
- Nov 13-15 SC, Columbia.** Carolina Craftsmen's Christmas Classic, State Fairgrounds. Estimated public attendance: 30,000. 330 exhibitor spaces. Contact: Gilmore Enterprises, Inc., 1240 Oakland Ave., Greensboro, NC 27403. PH: 910-274-5550 or FAX: 910-274-1084.

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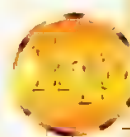
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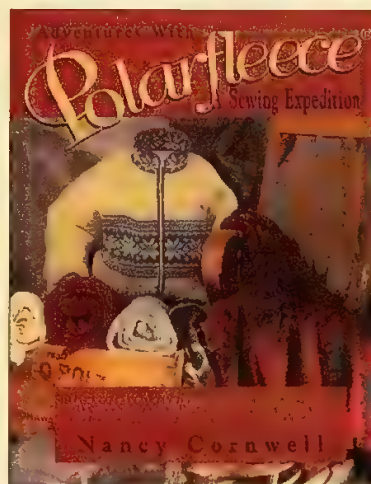
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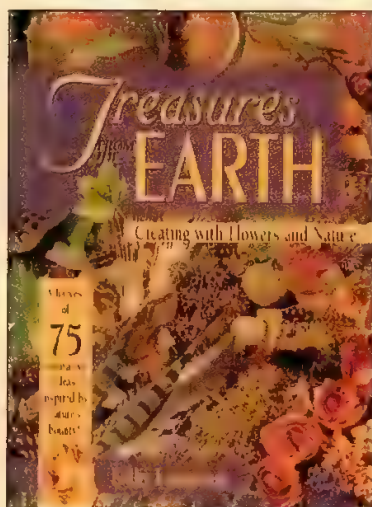
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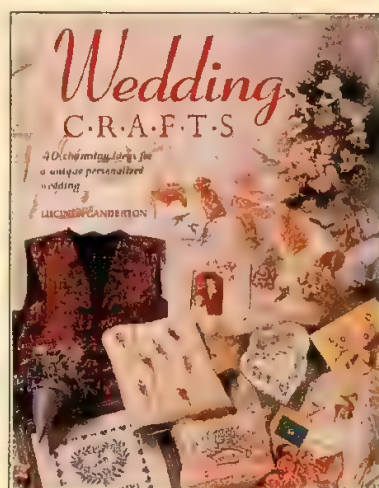
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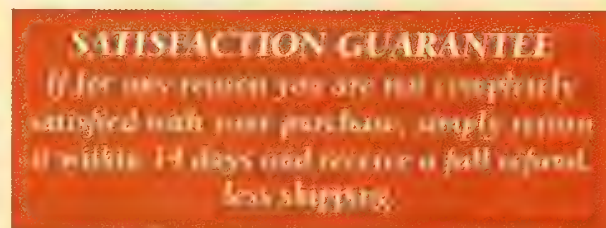
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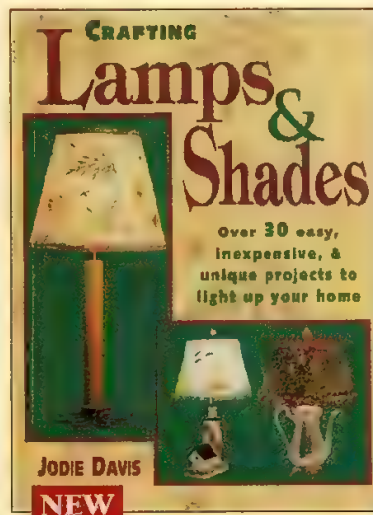


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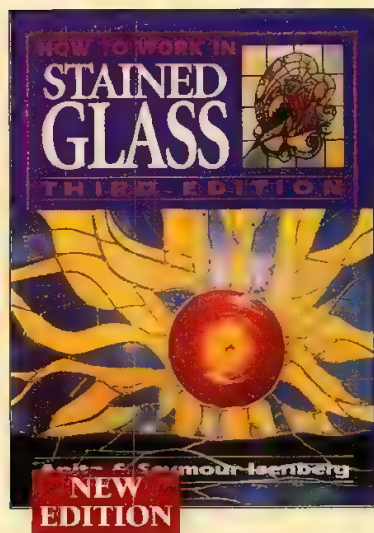
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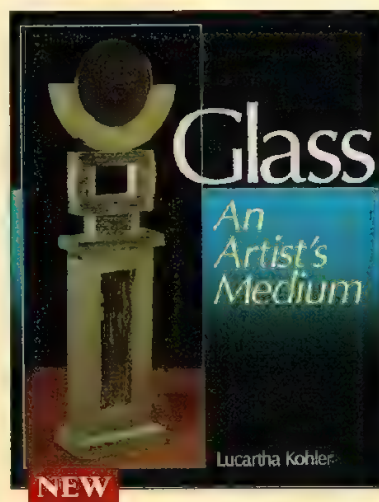


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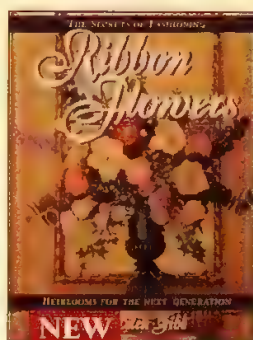


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inspire the hands. It

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people feeder

by Diane Bantz for Delta

A plain dish for your autumn offering of candy corn? Could be boring. Paint a chick feeder with an autumn harvest scene and watch your flock of friends gather 'round.

Materials

Glass paints and brushes as listed below; metal chick feeder and quart jar (check farm supply stores); sponge; pattern on page 54

Instructions

- ① Apply one coat of metal primer to feeder with flat wash brush; let dry.
- ② Brush cleaner/conditioner over glass jar. When dry, tape pattern inside jar.
- ③ Paint cornstalk with Maize and round brush. Paint with lots of strokes rather than solidly. Immediately follow with light, fast strokes in Goldenrod, then Tangerine, then Burnt Sienna. Finish with a few strokes of Ivory. Tie together at center with a few quick strokes of Maize, Goldenrod and Burnt Sienna. Add tiny dots at top with same colors.
- ④ Load liner brush with Burnt Sienna and a little retarder; paint a nervous, wiggly line along top of jar. For flowers, paint circles orange; add center lines in

out from circle. Finish with tiny dip dots of green and Burnt Sienna.

⑤ Paint pumpkin Tangerine and let dry. Work retarder into brush, then double load with orange and Maize. Paint lines from stem to bottom with lighter color to the right. On left side of pumpkin, load brush with orange and Burnt Sienna and work lines from center to edge. Do not over-work.

⑥ With a little retarder in brush and Burnt Sienna, add shadow to cornstalk behind pumpkin. Add dip dots in green to cornstalk and a green pumpkin stem. Put a little "smile" of Burnt Sienna under the stem.

⑦ Paint metal parts with two coats of Maize; let dry. Sponge Goldenrod onto narrow lip and top rim. Paint vines and flowers as you did on glass jar, changing petal strokes to green and Maize.

⑧ When all paint is dry, but within four hours, apply glaze over glass and metal. Use the flat wash brush and stroke only once over an area.

⑨ When paints have cured for seven to ten days, your people feeder will be safe in the dishwasher or oven up to 350 degrees. ■

Products we used

Delta PermEnamel Paints in Maize, Goldenrod, Harvest Orange, Tangerine, Burnt Sienna, Ivory and Hunter Green; PermEnamel Cleaner and Conditioner, Gloss Glaze, Metal Primer, Retarder; Robert Simmons Expressions brushes: flat wash/glaze, pointed round #2, flat shade #4 and liner #1

hungry little chickens love candy corn while orange is

still wet. Paint three or five strokes of Goldenrod coming

time to wake up!

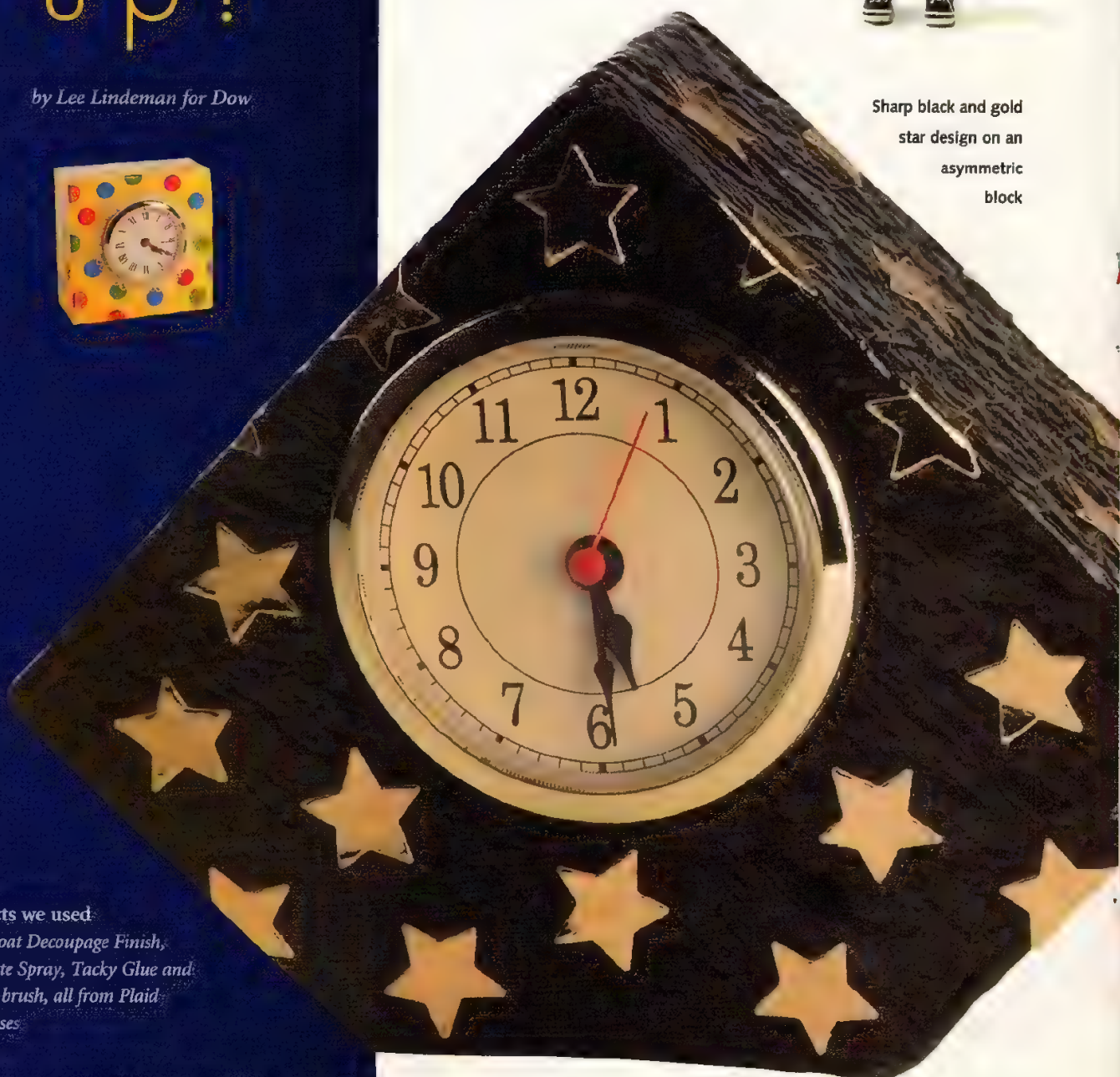
by Lee Lindeman for Dow



Maybe your little sweetie-pie would wake up for school a little more cheerfully if you made a clock together. Or is this too optimistic?



Sharp black and gold star design on an asymmetric block



Products we used:
Royal Coat Decoupage Finish,
ClearCote Spray, Tacky Glue and
1" glaze brush, all from Plaid
Enterprises

Materials

Styrofoam blocks or chunks;
2 1/4" circular clock insert;
decorative papers and stick-
ers; lace; brush; decoupage
finish; craft glue; acrylic spray
Note: You can slice off part of
a Styrofoam ball so it stands
steadily and make a round
clock, too.



Lively pastels from a left-
over bit of wrapping paper

Instructions

- 1 Trace around circular clock on Styrofoam shape.
- 2 Scoop out the circle with a spoon, fitting clock insert in from time to time until it just fits into the cavity and the clock face is flush with surface of Styrofoam.
- 3 Brush on decoupage finish, apply paper and stickers, and follow with a final coat of finish. You may want to add two or three more coats.
- 4 Add more embellishments if you like—lace or satin ribbon bows.
- 5 Spray with acrylic finish.
- 6 Insert clock, holding with a little glue if needed. ■

A Spot of Creativi-tea!

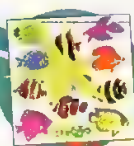
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colorful crayon box

by Judi Kauffman

You can play around with letters on graph paper to spell out messages going across the crayons if you want to.



Materials

Plastic crayon box; six-strand embroidery floss and braid in colors listed with chart; 14-count plastic canvas; needle; craft glue; pattern on page 53

Instructions

1 Following color key and chart, stitch crayons and background. Use all six strands of embroidery floss or one strand of braid. Work in tent or continental stitch.

2 Cut out design, leaving one row of plastic on all sides.

3 Backstitch name or message with four strands black floss.

4 Overcast edges in purple and green.

5 Apply a thin layer of glue to back of stitchery and center on box top. Let dry. ■

Products we used

Anchor six-strand embroidery floss, Kreinik braid, Beacon Kids Choice instant grab glue, Darice plastic canvas

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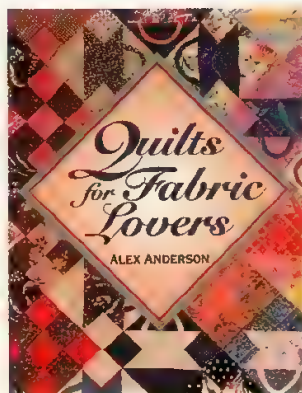
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vivid realism that's easy to paint

crumbling garden wall

by Jane Gauss for Plaid Enterprises

You can paint this trompe l'oeil effect on a wall or floor cloth. Its vivid realism is not so difficult to achieve.

Materials

Piece of linoleum (if you're doing a floor cloth); small sea sponge and/or large stencil brush; spatter brush; paint roller; brown paper; off-white latex wall paint; brick stencil; glazes and gels listed below

Instructions

① Paint back side of linoleum (or wall) off-white with

roller. Let dry, then roll on a mixture of neutral and mushroom glazes to achieve an antique look. Spatter very lightly in places with black stencil gel. Let dry.

② Tear an irregular shape from paper. Use the negative space or the positive or a combination of both for your design. To make the brick area shown in center, hold the negative space of this

"frisket" in place with tape loop or temporary adhesive.

③ Place brick stencil so that it overlaps frisket. Take care that stencil is quite straight.

④ You may use either the glazes or the gels or combine them. You may also choose different colors for your bricks. The important thing is to use several colors and work wet-on-wet. Stencil with sponge or stencil brush, pouncing to achieve a naturally mottled surface. We began with russet, then added other colors.

⑤ Continue moving stencil and pouncing color in place until all brick areas are covered. Remove frisket, let dry.

⑥ With a shadowing tool or small brush, shade lower edges and right-side edges of each brick as follows: Dip tool or brush into black dry-

brush paint, then dab off almost all the paint on paper towels. This is extremely important to achieve the realistic shading. Too much paint, and you have dark blobs instead of shadows. Apply shadow in light, circular strokes. You might want to practice this step a little before working on your bricks.

⑦ Use the same brush and technique to shade the lower edges of broken plaster. ■

Products we used

Plaid Decorator Glazes in Neutral, Mushroom, Pompeii Red, Black, Russet Brown and Bark Brown; Plaid Stencil Gel in Berry Red, Twig, Russet, Black and White; Plaid Stencil Decor Bricks and Cobblestones; Plaid Dry Brush Stencil paint

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autumn leaf jacket

by Barbara E. Swanson
for American Traditional Stencils

Materials

Navy blue sweatshirt; stencils and fabric paints listed below; bleach; large piece of cardboard wrapped in plastic; button; stencil brush $\frac{3}{8}$ " - 1" in diameter (bleach destroyed our natural bristle brush, so synthetic is recommended)

Instructions

- ❶ Wash and dry garment; press if needed.
- ❷ Mark vertical center front with chalk or fade-away marker; cut along line. Cut away ribbing. Press a $\frac{1}{2}$ -inch hem along all cut edges, mitering corners. Stitch hems in place (or use fusible webbing).
- ❸ Place cardboard inside jacket body; pin jacket firmly to the cardboard. Work on a countertop or other large, flat surface. Tape stencil to right front.
- ❹ Pour a small amount of bleach into a container you don't use for food. Dip dry brush into bleach, wipe excess on paper towel and swirl brush on stencil. Work from center toward edges. Remove stencil and wipe it clean. Don't worry if bleach seeps under stencil.
- ❺ Reverse stencil and repeat step 4 on left front.
- ❻ Stencil along bottom edge of jacket to make a border.
- ❼ Remove cardboard and place jacket in soapy water. Rinse and dry, without fabric softener. Press if needed.
- ❽ Pin jacket to cardboard again. Outline and accent patterns with paint as desired. We used Espresso Pearl on lower parts of motifs to create subtle shading. Correct for bleach seepage as you paint.

similar to faded denim

- ❾ Sew on a button and make a thread loop to close. ■

Products we used

American Tradition Stencils no. BL-926, Berry & Vine; Tulip™ Pearl Fabric Paints in Bronze Pearl and Espresso Pearl

stenciled designs with bleach

We've shown you bleach discharge on velvet. Here we have a navy sweatshirt with stenciled designs worked in a similar way. The effect is very like faded denim.

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smocked dress

An excerpt from
More Ribbon Embroidery by Machine by
Marie Duncan & Betty Farrell.
See Resources page 95 to order.

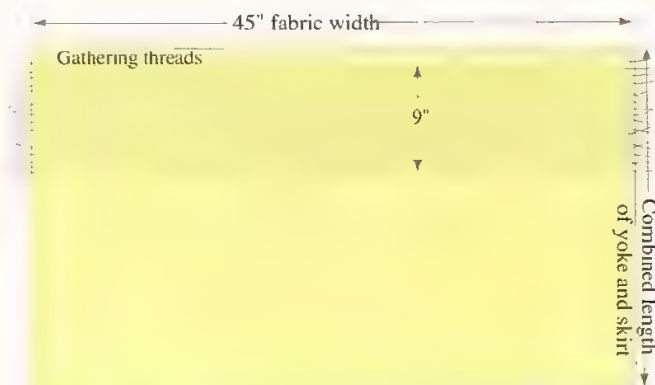
Smocking, originally hand worked, is an age-old art. As with many traditional fiber art techniques, smocking has been adapted to the sewing machine. This dress combines machine smocking with ribbon embroidery!

Materials

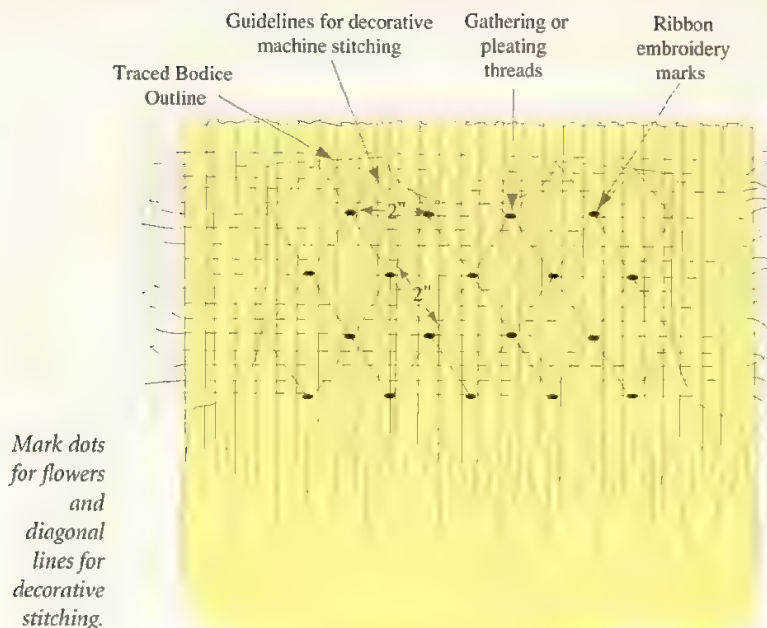
Commercial pattern for dress with yoke and gathered skirt; 45-inch wide cotton broadcloth or blend in amount given on pattern, plus $\frac{1}{2}$ yard; matching sewing thread, contrasting rayon embroidery thread and invisible thread; iron-on stabilizer; 4mm silk ribbon (we used apple green, bright blue, bright pink and purple); tweezers; machine embroidery hoop

Instructions

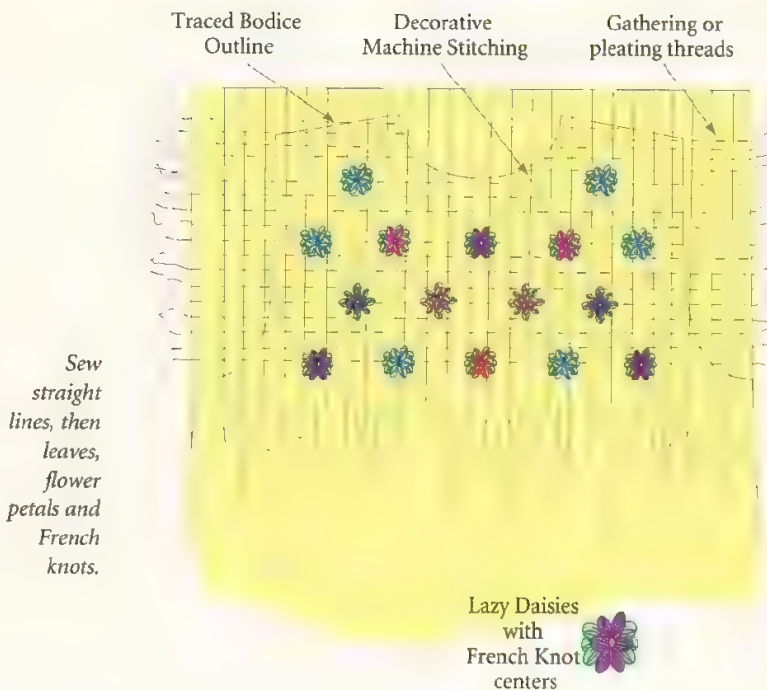
- 1 Measure the length of the front yoke pattern piece and skirt piece. Add these numbers, then add seam allowance and hem allowance. Cut fabric this length for dress front.
- 2 Gather or pleat 9 inches of the fabric, referring to illustration. Leave about an inch unpleated at the top. Stitch in rows $\frac{1}{2}$ inch apart. (Traditionally, smocked fabric is gathered with a device called a pleater. Most smocking shops and needlecraft stores will pleat fabric for you at a minimal charge. Or you can gather the fabric on the sewing machine. Use a gathering foot, or sew a long basting stitch and pull the bobbin threads.)
- 3 Lay the gathered or pleated fabric flat on the ironing board, and smooth it until it is as wide as the bodice pattern piece. Distribute gathered stitches evenly across the width and keep pleats straight from top to bottom. Place stabilizer on the wrong side of the gathered or pleated area. Iron, following manufacturer's instructions.
- 4 Lay front bodice pattern on pleated fabric; mark around it with wash-out or fade-away marker.
- 5 Mark dots for flowers 2 inches apart. Connect the dots with decorative stitching lines.
- 6 Thread machine top and bobbin with rayon thread. Place applique foot on machine and choose an open decorative stitch. Stitch the diagonal lines with rayon thread.



Pleat or gather fabric before cutting out the pattern pieces.



Mark dots for flowers and diagonal lines for decorative stitching.



Sew straight lines, then leaves, flower petals and French knots.

Lazy Daisies with French Knot centers

- 7 For ribbon embroidery, remove presser foot and shank. Slowly wind half a bobbin with invisible thread and place in bobbin case. Insert a new size 80/12 universal needle and thread machine with invisible thread. Drop or cover feed dogs and lower top tension by one number. Place fabric in hoop.
- 8 Cut a 12-inch length of

- green ribbon; hold in tweezers. We'll begin with lazy daisy leaves. Anchor end of ribbon with a few stitches. Hold ribbon out of the way and stitch about $\frac{1}{4}$ inch. Stop with needle down.
- 9 Bring ribbon around needle and anchor with two stitches. Hold ribbon out of the way and stitch back to the starting point.
- 10 Bring ribbon back to start-

ing point and stitch to anchor. Don't pull ribbon tight. Shape and hold with tweezers while sewing. Stitch all the leaves.

11 Change to a flower color ribbon and stitch lazy daisies for all the flowers.

12 To make French knots in the centers of flowers, choose a contrasting color ribbon. Anchor the end and stop with needle down. Wind ribbon around needle three times. Keep ribbon tension medium, not too tight. Hold wrapped ribbon with tweezers. Take a stitch outside the knot to anchor. This is easy to do by manually turning the hand wheel. Work all single French knots this way.

13 Press smocking from the back, then cut out bodice front. Do not cut facings; instead, cut a 2 by 24-inch bias strip. Cut out all other pattern pieces. Do not trim bottom of bodice. The skirt will flow naturally.

14 Complete dress, binding neckline with bias strip. Fold strip in half lengthwise and press. With raw edges together, place binding on wrong side of dress and stitch in a $\frac{1}{4}$ -inch seam. Trim ends of strip to $\frac{1}{4}$ inch. Press the $\frac{1}{4}$ inch under; fold strip over seam to right side. Press and stitch in place.

15 Remove stabilizer from the underside of the dress. ■

Products we used

Sulky's™ Totally Stable© stabilizer

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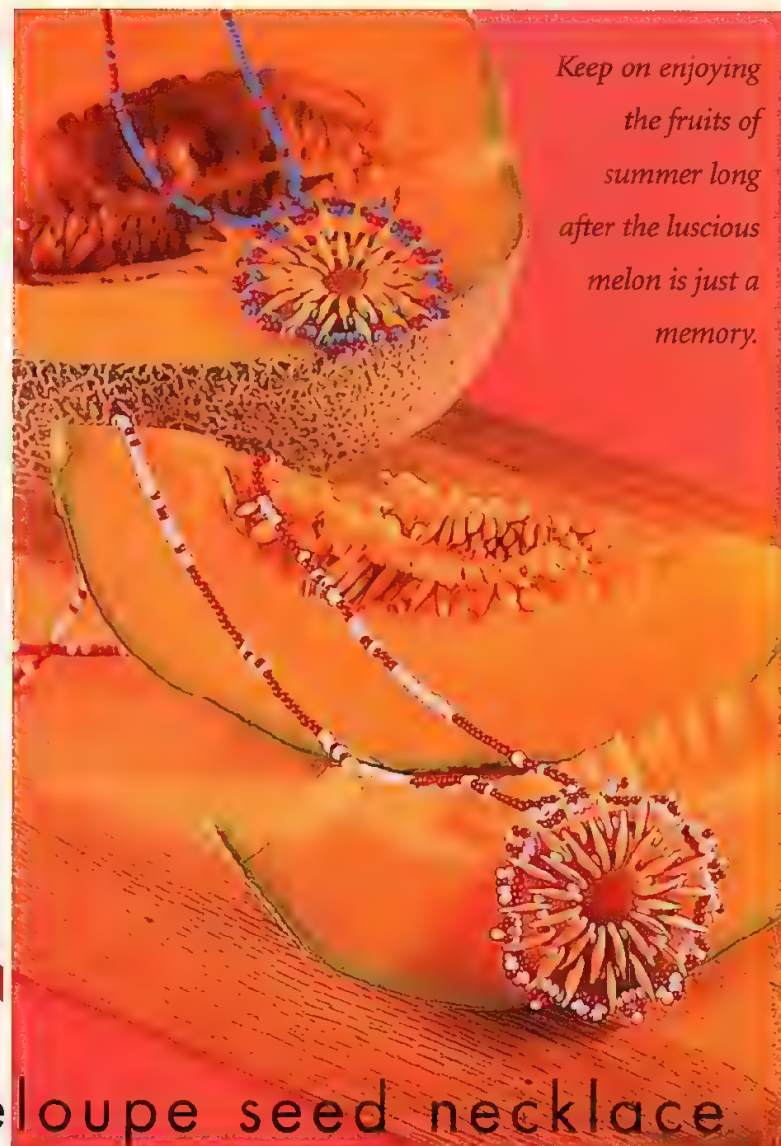
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antelope seed necklace

by
Nancy
Waggener



*Keep on enjoying
the fruits of
summer long
after the luscious
melon is just a
memory.*

Materials

Two colors of seed beads; a cantaloupe; a $\frac{3}{8}$ " 2-hole button; beading thread and needles; beeswax

Instructions

1 Remove seeds from melon, wash and dry on paper towel. When dry, prick a hole on each end of each seed.

2 Run 3 feet of beading thread over beeswax to strengthen. Knot one end, thread the other through needle. Designate bead colors as A and B.

3 Make medallion as follows:

Row 1: String 16 seeds and 16 beads alternately, beginning with seed. Alternate bead colors. Insert needle

through rounded end of seeds. Join into a circle by bringing needle through first seed.

Row 2: Work in reverse. Insert needle through first seed at top hole. String one A, one seed, one A. Take needle through top hole of next seed. String one B, one seed, one B. Take needle through top hole of next seed, and continue until you've strung 16 seeds and 32 beads. Join into circle by bringing needle through first A.

Row 3: Continuing in same direction, take needle through top hole of next seed. String four B, take needle through top hole of next seed, string four A.

Continue until row is finished, adding one or two beads periodically to keep medallion flat. Join into circle by bringing needle through first seed and first B.

Row 4: String two A, one B, two A. Take needle through next B, seed, and A. String two B, one A, two B. Take needle through next A, seed, and B. Continue until row is complete. Knot thread between several beads, cut.

4 Run $5\frac{1}{2}$ feet of thread over wax and thread each end through a needle. Take one needle through hole of button; slide button to center. Take needle through second hole of button and string two beads on each side of button. Remove one needle and thread that end into the remaining needle. String about 11 inches of beads.

5 Bring needle through a bead in the last row of the medallion at a triangle point. String five beads and take needle through next bead at triangle point. String about $11\frac{1}{2}$ inches of beads.

6 Make a loop by taking needle back through a bead on the thread. Knot thread several times between beads, run needle through six beads and cut thread. ■



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by Darla Sims

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an argyle pattern
has to be difficult?*

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in stockinette stitch
and embroider
the argyle with
duplicate stitch!*

*This sweater
is suitable for
men or women.*





an argyle sweater for anyone

Materials

Yarn listed below; straight knitting needles size 7 and 10 or size required to obtain gauge; 12" size 7 circular needles; yarn needle; two stitch holders; pattern on page 49

Gauge: Using No. 10 needles, 4 sts and 5 rows = 1"

Instructions

Note: Instructions are written for junior, with sizes petite, small, medium, large and extra-large in parentheses. Before beginning, circle all numbers pertaining to your size.

Back

Using smaller needles and Ivory Sprinkles (main color, or MC), cast on 73 (81, 89, 97, 105, 113) sts. Work two rows in K1, P1 rib. Change to Hunter Green (contrasting color, or CC) and work 2 rows rib. Change to MC and work 2 more rows in ribbing. Change to larger needles and work in st st (knit one row, right side; purl one row, wrong

side) until 18" or desired length to armhole. Place markers at each end of last row worked for armholes. Continue to work even until total length measures 26

(26½, 27, 27½, 28, 28½) inches. Bind off.

Front

Work same as back until total length measures 23 (23½, 24, 24½, 25, 25½) inches, ending WS row.

Shape Neck

Neck Decrease Row. Knit across 25 (29, 33, 36, 39, 41) sts, work decrease as follows: K2tog, K 1. Slip next 17 (17, 19, 19, 21, 21) sts to stitch holder. Tie in second ball to next st, k 1, decrease 1 st as follows: Slip 1 st to right-hand needle, slip next st to right-hand needle, insert left needle from the back into both stitches and knit them together (SSK), complete row. Work next row even. continue to decrease 1 st each neck edge, every RS row, as established, 4 more times. 23 (27, 30, 34, 37, 41) sts remain for each shoulder. Bind off.

Sleeves

Using smaller needles and MC, cast on 36 (38, 38, 40,

work in st st. Increase 1 st each edge, every other row 13 (14, 16, 17, 19, 21) times. 68 (72, 76, 80, 84, 88) sts. Work even until 18" (18½, 19, 19½, 20, 20½) or desired length. Bind off.

Finishing

Follow chart in pattern section to work argyle pattern in CC, beginning 1 inch below front neck. Sew shoulder seams. Match markers to sleeve edges; sew in sleeves. Sew sleeve and side seam in one long seam.

Neck Ribbing

Using circular needle, beginning at shoulder seam, pick up 27 (27, 29, 29, 31, 31) sts from stitch holder across back neck, pick up 10 sts along side of neck, pick up 17 (17, 19, 19, 21, 21) sts from stitch holder, pick up 10 sts along side of neck. 64 (64, 68, 68, 72, 72) sts. Work 6 rounds in k 1 p 1 rib with MC. Work 2 rounds with CC. Work 2 rounds with MC. Bind off loosely. ■

size chart

	Junior	Petite	Small	Medium	Large	X Large
Chest Measurement	32	36	40	44	48	52
Finished Bust Measurement	36	40	44	48	52	56
Skeins Required	7	8	8	9	10	11

40, 40). Work 2 rows in k 1, p 1 rib. Change to CC and work 2 rows rib. Change to MC and continue to work in ribbing until 2½" in depth. Change to larger needles and

Products we used


Lion Brand Wool Ease in Ivory Sprinkles (97), amount shown with size chart; one skein Lion Brand Wool Ease in Hunter Green (132) for each size



how does your **GARDEN** **GROW**

by Sharon Paar

You can fill this canvas bag with garden



Carry your teddy

Materials

Large canvas bag, stencil paints in green, brown, navy and yellow; stencil brush; an assortment of colorful buttons; three purchased yo-yos in whatever colors you like; miniature garden tools, 12 inch length of $\frac{1}{2}$ -wide homespun fabric; spray adhesive; spray satin sealer; needle and thread; additional embellishments if desired; hot glue or tacky glue (optional)

Instructions

- 1 Spray adhesive on back of stencil and center on one side of bag.
- 2 Color in stencil design—all except the flower heads. Dip brush in stencil cream, then dab off excess on paper towel. Brush in a circular motion, beginning at edge of stencil. Let dry.
- 3 Spray with a light coat of sealer.
- 4 Glue buttons to centers of yo-yos, then glue yo-yos onto stencil design as flower heads. (Or, stitch button center and yo-yo to bag in one step with

needle and thread.) Add more buttons, bows and rosettes if you like.

- 5 Tie a bow with the homespun fabric and sew the garden tools to it with a few stitches. Sew or glue the bow to handle of bag. ■

Products we used:

Bag from Bagworks; Plaid Decorative Edge Border stencil (number or style), Delta stencil cream in Colonial Green, Warm Brown, Navy and Goldenrod Yellow; Delta spray adhesive & sealer

ening gloves and seed packets for a welcome wedding gift — or just enjoy it yourself!

TEDDY TOTE bag

by Sharon Paar

Materials

Big navy canvas tote bag; metallic gold and cream acrylic paints; iridescent dimensional paint; brown paper bag; small amount of batting; black marker; 8 inch length of ribbon; 8 inch length of gold cord; teddy bear cookie cutter; tacky glue; spray satin sealer; small paint brush; star and moon stencils, spray adhesive and stencil brush (optional)

Instructions

- 1 Spray adhesive onto stencils and position on bag. Stencil with gold. Or, just paint gold stars and moons on bag randomly.
- 2 Outline designs with dimensional paint and let dry.
- 3 Spray with sealer.
- 4 Trace around cookie cutter twice onto brown paper; cut out shapes.
- 5 Paint front and back sparingly with cream color, leaving parts of brown bag showing through.
- 6 Glue front and back together $\frac{1}{8}$ inch from edge, leaving an opening to insert batting. Clip together with clothespins until glue dries.

- 7 Put a little batting into bear (don't overstuff) and glue opening closed.

- 8 Mark a "stitching line" around teddy with black marker.

- 9 Tie a bow and glue it on.

- 10 Punch two holes on either side of bear above his paws and thread gold cord through to tie bear to handle of bag. ■

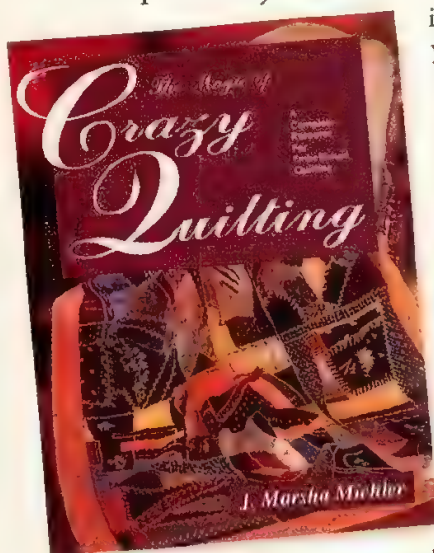
Products we used:

Plaid Pure Gold acrylic paint, bag from Bagworks, Duncan Scribbles dimensional paint

teddy along when you go to the market — or use as a gift bag for a baby shower.

AC BOOK REVIEWS

Autumn is a time to snuggle up, watch schmaltzy old movies and soothe yourself with handwork. From the marvelous to the mundane, the two books reviewed here open up long vistas of comfy couch creativity. The elaborate, over-the-top embellishments of crazy quilts and the so-sane snap may seem odd companions, but both play their respective roles in function and form, decoration and practicality.



THE MAGIC OF CRAZY QUILTING: A COMPLETE RESOURCE FOR EMBELLISHED QUILTING
by J. Marsha Michler, softcover, 142 pages, \$21.95

A truly beautiful book, The

Magic of Crazy Quilting offers a leisurely look at this familiar form of richly pieced, highly embellished work. The author's approach is so appreciative and yet so practical that you'll turn the last page not only inspired to make a crazy quilt but firmly convinced that you can!

With an overview of the simple requirements in tools and materials Michler suggests (and diagrams) a couple of efficient workspace configurations. Whether you're going to use the sewing machine or curl up on the sofa, you'll be pressing as much as you stitch. Her ideas here could save you many steps and lots of time.

Learning the quirks of different fabrics and the use of color, both historic and improvisational, can protect you from disasters. Fiber content, weave and finish can affect how fabric can be manipulated and how it will hold up in the precious pastiche you're building.

We never realized how many methods there are to sew together the odd-shaped bits of velvet and silk. Michler covers techniques she calls the antique, landscape, sew and flip and confetti. Diagrams illustrate how the work progresses in all these styles.

No skimpy stitch selection here! Twenty pages of step-by-step instructions and illustrations make it easy for the klutziest of us to practice and perfect the decorative stitches that sometimes play a larger role than the actual fabrics.



More drawings show us how best to choose and use these stitches. There are alphabets and applique, ribbon roses and fan bouquets.

Paint, dye and transfer embellishments are explored, as are the necessary borders and battings.

Throughout the book are beautiful color photographs of crazy quilts both old and new. The second half is dedicated entirely to a gallery of quilts. Here you'll find quilt categories including fundraiser and commemorative, themes, children's, miniatures, all-silk, wool and country-style, art and memories.

IT'S A SNAP: SECRETS FOR SUCCESSFUL SNAPPING
by Jeanine Twigg softcover, 160 pages, [\$19.95]

Calling them the "most misunderstood sewing notion on the market today," Jeanine Twigg sets out to illuminate for us the best ways to work with these humble closures.

The author discovered, while sewing for her newborn daughter, that there was a

difference between the snaps on our ready-to-wear garments and those she'd bought at the fabric store. After all those hours of careful sewing, she found that her equally careful application of snaps resulted in their ripping holes in the fabric, popping off at

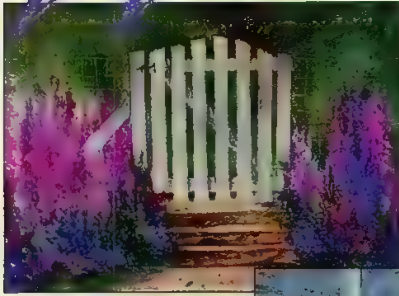
inopportune times and disappearing during laundry.

Her research into the different kinds of snaps (more than 2,000 now on the market!) and their uses results in an unusual, readable and downright useful book for all of us who sew clothing, home accents or toys.

Lots of delightful projects are included in all the categories, with clear step-by-step directions, diagrams and illustrations. Contents include history and components, tools and fabric preparation and design changes in patterns that give you a wide range of opportunities to feature your new-found skill. One whole chapter, Snap Happy Kids, is dedicated to games, baby items and other goodies for children. A gallery of ideas, a home dec chapter, a special-needs section and tips of repairing and replacing round out the volume. ■

Both books can be ordered from Krause Publications, Dept. H8SQ, 700 East State St., Iola, WI 54990-0001. Credit card orders call 800-258-0929 or fax (715) 445-4087. Books can also be ordered directly from Krause's website, www.krause.com.

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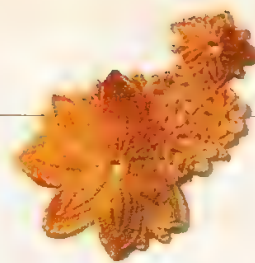
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AC READY, SET, GO!

by Betty Auth



In each column,
we'll focus on a
different craft
medium.

Hand-dyed Lace



ready shows you the simplest approach. You—or any beginner—should be able to make the project just by looking at it. Here, a pillow—and a cat made from a ready-made muslin form.

set includes step-by-step instructions for a particular project that beginners and intermediates can complete or an in-depth look at technique.

got takes us to the heights of the medium, giving you ideas and inspiration.



I salute those purists who prefer whiter-than-white, cool, crisp and classic lace. But I just cannot resist adding glorious, sumptuous, opulent color. For me, it's like looking at a plain white canvas waiting to be painted. Let me show you some of my favorite methods for adding color. Then we'll look at some amazing projects you can create.

Materials

Lace can be old or new, silk, cotton or rayon. Polyester and other synthetics don't dye well. You can work with white, off-white, ecru or pastels. You'll get different effects from each.

Dye can be an actual dye or a fabric paint. Again, expect a wide variety of results.

Rit Dye will produce bright, clear colors very close to those shown on the labels. Sara's Bloom colors are formulated to reflect our current ideas about Victorian color choices. These water-based dyes produce muted effects that look as if they are indeed about a hundred years old.

Delta Brush-On dyes produce a large range, from pastel tints to rich, deep hues in about 20 colors. They seem to have more body and depth than Rit Dyes (when used the way we're about to discuss), but are not so bright and clear.

Delta Shimmering Fabric colors have just a hint of very fine sparkles in more than 40 mixable and delicious colors. When used as described, they add just the right amount of glimmer.

Brushes should be soft and round, size 3 or 5, for putting the dye in exactly the right place. Or try a silk painting brush.

You'll also need mild dishwashing detergent (and you may want dishwasher detergent to bleach old laces), lots of paper towels, small plastic cups, freezer paper or plastic wrap, tongs and

rubber gloves, and you may find that your microwave comes in handy.

The easiest place to work is at your kitchen sink. Cover the drainboards with freezer paper or plastic wrap. Arrange three or four layers of paper towels near the sink on top of the protective layer.

Wash lace in dishwashing detergent and warm water, then rinse thoroughly. If laces are stained, let them soak in dishwasher detergent for five or ten minutes, then rinse well. Gently squeeze out excess water and lay wet lace flat on paper towels.

For Rit, Sara's and Delta Brush-On:

Shake container and pour $\frac{1}{2}$ teaspoon into cup. Dip brush in and drop just a dot of undiluted dye onto wet lace. It will spread through the fibers. Add more water or another drop of dye, depending on desired effect. Skip over an inch or so and repeat. If lace has a pattern, you may want to follow it, making, say, all the petals blue and the centers lavender. Keep working with one color until you've spaced it over the surface. But leave lots of white space, too.

If the color runs too much, blot with paper towels, let the piece dry awhile, then re-wet and continue.

When you're done with the first color, rinse the brush well. Add more

paper towels if you need to. (Some of us are messier than others.)

Repeat these steps with as many colors as you like. Try to keep colors separate enough that they don't blur into grey.

For Delta Shimmering Fabric paints: Since the shimmers may all lie on the surface, brush them a little after dropping onto wet lace. The fabric paints don't bleed as much as dyes, so you may need more water or paint, or both, to get the color you want. You can dye the lace first, then add touches of shimmer over the wet lace or after it has dried. Be sparing, and use a dry brush.

When you've applied all the color you want, blot lightly with paper towels. Put a double layer of paper towels in the bottom of the microwave. Lay damp lace on them, loosely folded if needed. Don't lay dark colors on light ones, though. Set on regular temperature and turn on for one or two minutes. Check (continued on page 86)



Super-easy yet beautiful pillow by Barbie Vasek.

(continued from page 85)

lace, repeat cautiously until lace just begins to dry. Remove and lay on more paper towels to finish drying.

ready

Barbie Vasek dyed laces (with Delta) to a tapestry fabric pillow, added buttons, beads and tassels.

You can dye a round lace doily and a pre-sewn, stuffed muslin cat. Now don't put the cat in the microwave—just let it dry naturally. Embroider the cat's features (see pattern section), then cut the center out of the doily and hem to fit over the head. Decorate with beads and buttons.

set

You can make beautiful bags so easily—just let the beautiful dyed lace make its statement.

Materials

Doily; ready-made or hand-made bag in size corresponding to doily; fabric paints or dyes and other supplies discussed earlier; beads, buttons, charms, lace, fringe and other embellishments; needle and thread; beading thread (optional); pattern on page 55

Instructions

1 Dye lace doily and any lace or fringe you want to use. If you want the dye to seep upward from the fringe into the base of the bag, stop the dampening and drying process about 1/2 inch below base of bag and let it bleed the rest of the way. Let dry.

2 Pin doily to top of bag as closing flap and hand sew in place. If the stitches on the back side bother you, just cut a lining and slip stitch in place.

3 Sew (or glue) on embellishments.

go!

Take all your bits and pieces left over from your artistic experiments, remnants of hand-dyed laces and trims; old linens and handkerchiefs; and stitch them to a pre-stuffed doll. Sew the pieces right onto the doll, rather than making pesky little doll clothes. Embroider the face with perle cotton if you like. ■

Products we used

Design 1 doll bodies, Delta Brush-On and Shimmering fabric paints, lace dye and kit from Sara's Bloom. See Resources.

Favorite, well-worn laces work and add charm.

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The Art of Paper Quilling

THE ART OF ROLLING AND SHAPING NARROW STRIPS OF PAPER AND ARRANGING THEM TO FORM DESIGNS IS KNOWN AS PAPER FILIGREE, OR PAPER QUILLING.

The technique acquired the latter name from the feather quills around which the papers once were rolled. The craft is thought to date back to the fifteenth or sixteenth century, when church artisans used it to create ornate borders for embellishing religious articles.

The art form soon became popular outside the church. Eighteenth-century newspaper advertisements for boarding schools listed subjects taught, and among them was listed "Filigree," which would add to the refinement of a young lady of wealth and status.

Today we can work with pre-cut strips and other contemporary tools and methods to create our own delicate paper art.

The basic tools and supplies required are simple:

- Quilling paper
- Quilling tool (needle tool)
- Work surface (Styrofoam square covered with a piece of wax paper)
- Measuring guide pinned to bottom of Styrofoam square
- Straight pins

- Small sharp-pointed scissors
- Clear-drying white craft glue
- Toothpicks

Quilling paper, usually 24 inches in length, is available in a wide range of colors and a number of widths, including $\frac{1}{16}$ -inch, $\frac{1}{8}$ -inch, $\frac{1}{4}$ -inch and $\frac{1}{2}$ -inch. A majority of the flowers I make use the narrow $\frac{1}{16}$ -inch paper. I like the delicate look it produces and use it for many of my floral designs. You'll find that if you tear your paper rather than cutting it

you'll be able to glue the worn ends of rolled strips much more smoothly.

Begin all rolls by rolling a strip of quilling paper around a quilling tool. The length of your strip will determine the size of the coil and eventually the size of your petals or other motifs. Moisten one end of the paper strip slightly and position that end flat against your index finger. Place the needle portion of the tool against the paper at a 90-degree angle and use your thumb to press the



Paper quilled motifs add interest and dimension to this framed motto.



The basic tools you'll need to get you started include quilling paper (shown here in 3 widths), a quilling tool and a small pair of sharp-pointed scissors.

paper around the tool. Hold the tool stationary and roll the paper carefully around it to form a tight coil, keeping the paper edges even. When you're finished, slip the needle tool out from the coil's center. Holding the coil, let it gently relax so the circle expands. Using the tip of your needle or a toothpick, apply a tiny dot of glue to the loose torn end of the paper strip. Then press the glued end down to secure it. From this loose coil you can form different flower petals as well as other shapes. ■

A very special thanks to Malinda Johnston of Lake City Crafts, P.O. Box 2009, Nixa, MO 65714, who so graciously shared her knowledge of the craft. Quilling supplies can be found at your local craft store or by contacting Lake City Crafts.



LOOSE SCROLL Roll only a portion of the paper strip and leave an unglued tail at the end.



V-SCROLL Crease the paper at the center of the strip. Roll each end toward the outside.



OFF-CENTER SCROLL Crease the paper off-center and roll inward from both ends.



ROLLED HEART Pinch one side of a glued loose circle to form a point, while pressing a V shape into the center of the opposite side with index fingernail of your other hand.



MARQUISE Pinch opposite sides of a glued loose circle into points.



MARQUISE FLOWER Six of the marquise motifs glued together form a flower or snowflake.



TEARDROP Pinch one side of a glued loose circle to form a point.



TEARDROP BUD A V-scroll makes perfect little leaves for a teardrop bud.

spooky spider cards

by Judi Kauffman

Mail this card in a regular business size envelope, or just hang it on your friend's computer, chair or door.

Materials

Tan and dark green heavy paper or card stock; double-faced adhesive; decorative cutter; white sewing thread and needle; black yarn; 4mm wiggly eyes; raffia; hole punch; craft glue; diagram on page 54

Instructions

- 1 Cut four 8-inch lengths of yarn; tie in a knot at center. Knot each leg $\frac{3}{8}$ inch and 1 inch from center knot. This makes knees and feet. Trim $\frac{1}{8}$ inch from last knot.
- 2 Glue eyes to center knot; let dry.
- 3 Cut tan paper into a piece 3 by 8 $\frac{1}{2}$ inches, dark green and adhesive sheet 2 $\frac{1}{2}$ by 6 $\frac{1}{4}$ inches. Place adhesive on back of green paper. Cut around all four sides with edger. (If you use the rotary cutter, get your grown-up to help.)
- 4 Remove paper backing and place on tan paper.
- 5 Stitch web with white thread. Follow the directions on the diagram and don't pull the thread too tight. Catch the spider in the last thread. Put dots of glue on the back of the card and between spider's body and front of card. Let the glue dry.
- 6 Punch two holes at top. Cut three 14-inch pieces of raffia and thread through holes. Tie in a bow. ■

Products we used

Coats Instant Stick & Hold for Crafts, Aleene's Tacky Glue; Fiskars rotary cutter or paper edger with deckle edge; J & P Coats acrylic craft yarn; eyes from Sulyn Industries

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mystery ball backpack clips

by Amy Albert Bloom

“How did you make that?” These mysterious little balls will amaze your friends. They’re also lots of fun to toss about. Or practice your juggling skills!



Materials

One baby sock; handful of polyester fiberfill; cotton string or perle cotton; long darning needle; marking pen; tapestry needle (with smooth point); lightweight yarn; key chain

Instructions

1 Cut off the cuff of the sock and stuff the toe end plumply to form a round ball. Trim the sock to 3/4 inch above the stuffing. Turn in the raw edge and make big stitches all the way around. Pull the ends tightly to gather. Knot and trim. This gives you your basic ball shape.

2 Mark six evenly spaced lines all the way around the ball.

3 Cut a length of string 3 feet long. Tie one end of the string to the gathered top of the ball. Lay string along one marked line and take a tiny stitch at the bottom of the ball to hold it in place. See illustration 1.

4 Wrap string around the other side of ball, along the line, and take a little stitch at the top. Wrap it along the next line, take a little stitch at the bottom. Continue until all the lines are covered with string. Knot and trim the string.

5 Cut a piece of yarn 2 feet long. Thread it through the tapestry needle. Here's how to stop and start yarns: Stab through the ball and make a tiny stitch. Then bring the needle out at the top of the

ball (or wherever your yarn ends or you want to start a new color). See illustration 2.

6 Wrap under the first string from right to left, as shown in illustration 3. Go over and under the string again, then head for the next string. Go under that one from right to left, back over the string and under it again. See illustration 4.

7 Keep going until you run out of yarn or want to change colors. Each time you change yarns, stab through the ball, take a little stitch and cut off the yarn. Then stab again with the new yarn, take a stitch and come out right where you want to start. If your strings move off the drawn lines, just hold them in place with a straight pin. Work this way until you get to the “equator.” Stab, stitch and cut off the yarn.

8 Turn the ball over and repeat steps 5 through 7 to do



One stitch here



Yarn comes out at top



Go under right to left



Wrap yarn around string, go to next string

the other half.

9 If any of the sock shows through at the ends, you can color it in with a colored marking pen.

10 Sew a key chain (securely, with many stitches) to one end if you like. ■



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Each "Snippet" book features a different project.

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ual, step-by-step booklets. Snippet quilting is a new fabric technique that requires very little sewing. Just learn a few quick and simple fusing techniques, snip the design of your choice onto a background cloth and fuse.

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Responding to consumer enthusiasm for quick and (continued on page 94)

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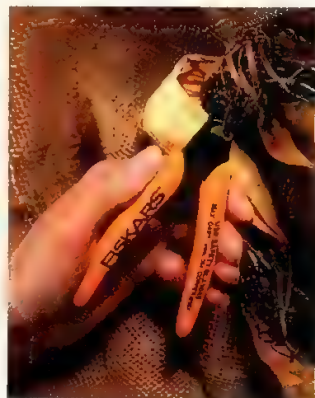
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Loew-Comell transfers were designed by Mary Helen Gould.

easy craft products, Loew-Cornell, Inc. has expanded their rub-on transfers with a new line, Precious Pals™.

Decorative artist and designer Mary Helen Gould created the designs in a bright, pleasingly simple, yet detailed style of painting. There are 12 transfer sets



Fiskars Diagonal Cutter available.

Loew-Comell transfers have excellent color reproduction and durability. They can be used on most home decor surfaces including wood, pottery, tile, glass, plastic, metal and slate.

Precious Pals™ rub-on transfers are available at art and craft stores and through many mail-order outlets. Suggested retail is \$4.99. If you'd like to receive a free project sheet featuring Precious Pals™, all you have to do is send a long self-addressed and stamped envelope to Loew-Comell, Inc. Dept. PRPP, 563 Chestnut Avenue, Teaneck, NJ 07666-2490.

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The Fiskars® Diagonal Cutter has a suggested retail price of \$9.10 and comes with a limited lifetime warranty.

NEW BOOK TEACHES PHOTO TRANSFER TECHNIQUE

To answer consumer demand, Innovative Imprints & More has released a new book, *Pictures-to-*

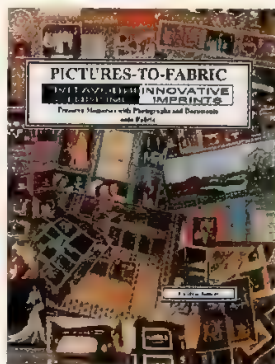


Photo transfer techniques are explained in *Pictures-to-Fabric*.

Fabric. The book explains imprinting processes and offers project



Design Originals booklets cover scrapbooking and stamping.

ideas for transferring photographs and documents onto fabric. The projects include simple holiday ornaments, wall hangings and pillows, as well as ornate theme and heirloom wall quilts.

The 36-page book covers the basics in both do-it-yourself imprinting and custom imprinting, offers basic and advanced projects and includes many color examples. To order a copy send \$12.95 plus \$2 for shipping to Evelyn at Innovative Imprints and More, 10264 Beecher Rd., Flushing, MI 48433-9728.

HOT TOPICS COVERED BY DESIGN ORIGINALS

The Leather Factory and Design Originals have teamed up to publish *Genuine Leather to Rubber Stamp*, a full-color booklet full of tips for making unique gifts with sueded and full grain leather Kari Lee designed and illus-

trated more than 30 projects for this book.

Also new from Design Originals are *Punchin' and Borders*. *Punchin'* includes easy-to-follow patterns to create whimsical characters, borders and themes for scrapbook pages. *Borders* details how to create hand-drawn borders and lettering to spiff up those pages even more.

Design Originals books are available in most craft stores or call 800-433-3201 to find the retailer nearest you.

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Dab Design, Inc. has introduced DecoWrap, a new line of no-sew, do-it-yourself home decorating products. No-sew window valances and pillows create beautiful designer accents without sewing, gluing or stapling.

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DecoWrap pillows make decorating quick and simple.

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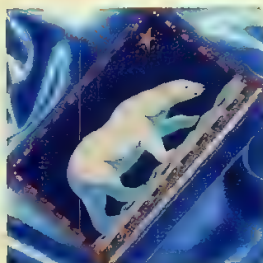
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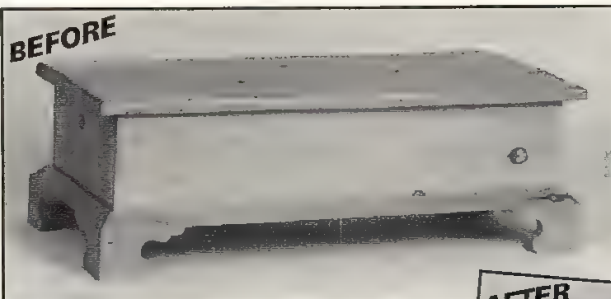
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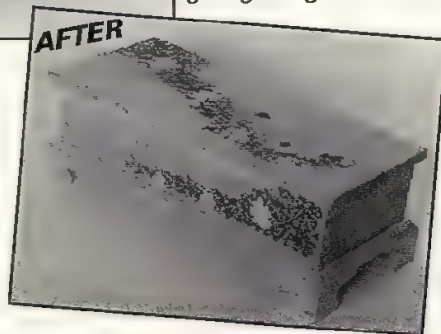
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